

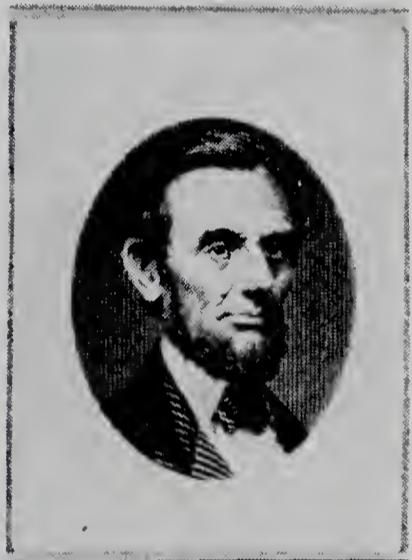
Summer, 1970

Vol. 27, No. 3

Whole No. 107

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



A plate essay of the Lincoln vignette used on the 90c denomination of the 1869 issue and a note of the Merchants Bank of Trenton.  
See Fred P. Schueren's continuing study on Page 117.

Official Journal of The Essay-Proof Society

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# DATES

## A Provisional Listing of New Season's Auctions

**OCTOBER 12-14**

**UNITED STATES** An important specialized auction including the "J. D. Kunkle", "Albert W. Rawlins" and "Hugh H. C. Weed" Collections.

**OCTOBER 15, 16**

**BRITISH COMMONWEALTH** An attractive collection with rarer items.

**OCTOBER 26, 27**

**AIR POST** The "Henry Albert Siemon" used collection.

**OCTOBER 28-30**

**GENERAL AUCTION**, including the "L. deGrove Potter" Belgian and French Congo and North Borneo, and the "Albert W. Rawlins" and "William A. Weech" General Collections.

**NOVEMBER 16-18**

**SPECIALIZED SCANDINAVIA** (two sessions), including the "Arthur J. Kobacker" Collection **AND AUSTRIA CANCELLATIONS** (one session).

**NOVEMBER 19, 20**

**BRITISH COMMONWEALTH** The "John C. Chapin" 20th Century quality collection.

**DECEMBER 7, 8**

**CANADA** The "Louise Boyd Dale" 10th and final auction (3 sessions).

**DECEMBER 9-11**

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# The Essay Proof Journal *Vermeil Award, Sipex 1966*



Vol. 27, No. 3

Summer 1970

Whole No. 107

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#### Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

ROBERT H. PRATT, *B. N. A. Editorial Consultant*

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## Unscrupulous Scots in the Bank Note-Issuing Business

# A History of the East Lothian Banking Co.

By Barry Williamson

On May 21, 1810, the following advertisement appeared in the Edinburgh *Evening Courant*:

The East Lothian Banking Company will commence business on the first day of June next, at their office in Dunbar; Mr. William Borthwick, cashier, is fully empowered to transact their business. Their agents in Edinburgh are Messrs. Thompson & Co., 8 South Bridge St.; and in London, Messrs. Tod & Co.

The stock of the company is £80,000 sterling and a list of partners may be seen at the Bank Office at Dunbar or at Messrs. Thompson & Co.

Dunbar May 9 - 1810

The partners were all local East Lothian businessmen, who, although knowledgeable in their own spheres, had never operated a bank before. The choice of cashier or manager in William Borthwick was their first and biggest mistake. It was this man who was to finally cause the downfall of the bank through his dubious dealings and eventually by his outright embezzlement. He was not alone in his criminal activities but the leader of a group of rather shady characters which included Bruce Borthwick, his brother, and two merchants, George Goudie and Adolf Ludwig Engel. One of the ruses used was to put money into companies in which the group was interested:

Wm. Borthwick, Dunbar  
Bruce Borthwick, Dunbar  
Borthwick & Goudie, Belhaven

Geo. Goudie & Co., Belhaven  
Bruce Borthwick & Co., Konigsberg  
Adolf Ludwig Engel, Konigsberg

With clients like that how could any business survive? This was also the conclusion that the directors had come to by 1821, and they then began to investigate Borthwick's work at the bank. For someone like Borthwick the answer was simple; he would simply dispose of the most troublesome of them.

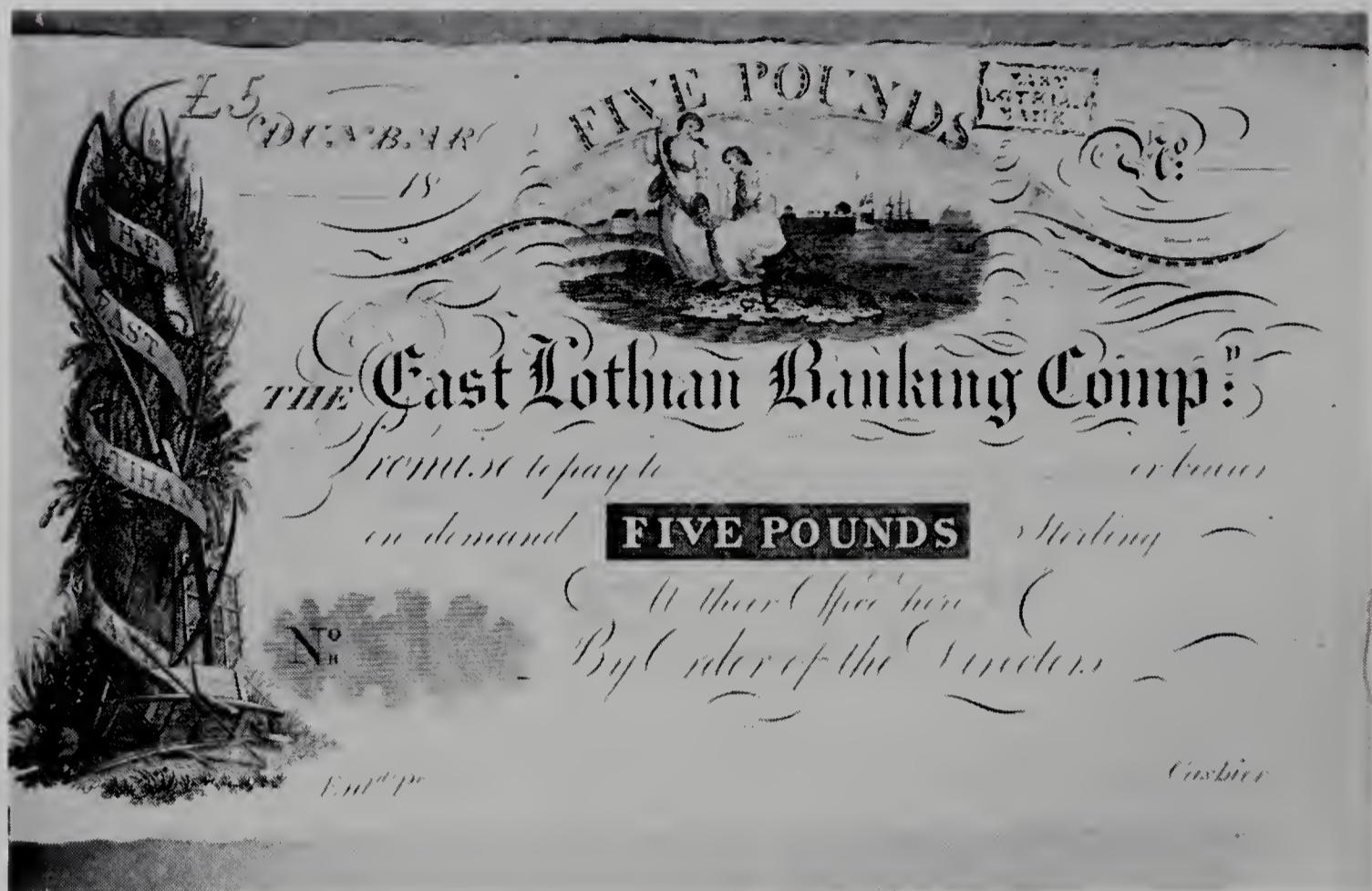
## Banker in a Whiskey Barrel

One of the directors was more suspicious of him than the rest and he, accompanied by the law agent, was to be lured to a certain spot, there hit on the head, bound and gagged and taken to one of Bruce Borthwick's ships. Since most of the cargo consisted of whiskey, what would be more natural than to put the unfortunates in puncheons (whiskey barrels) that had been prepared with air holes beforehand? The ship would transport them to Danzig and from there they would be taken to the interior of Prussia for "an extended holiday without benefit of a change of clothing or use of shaving materials."

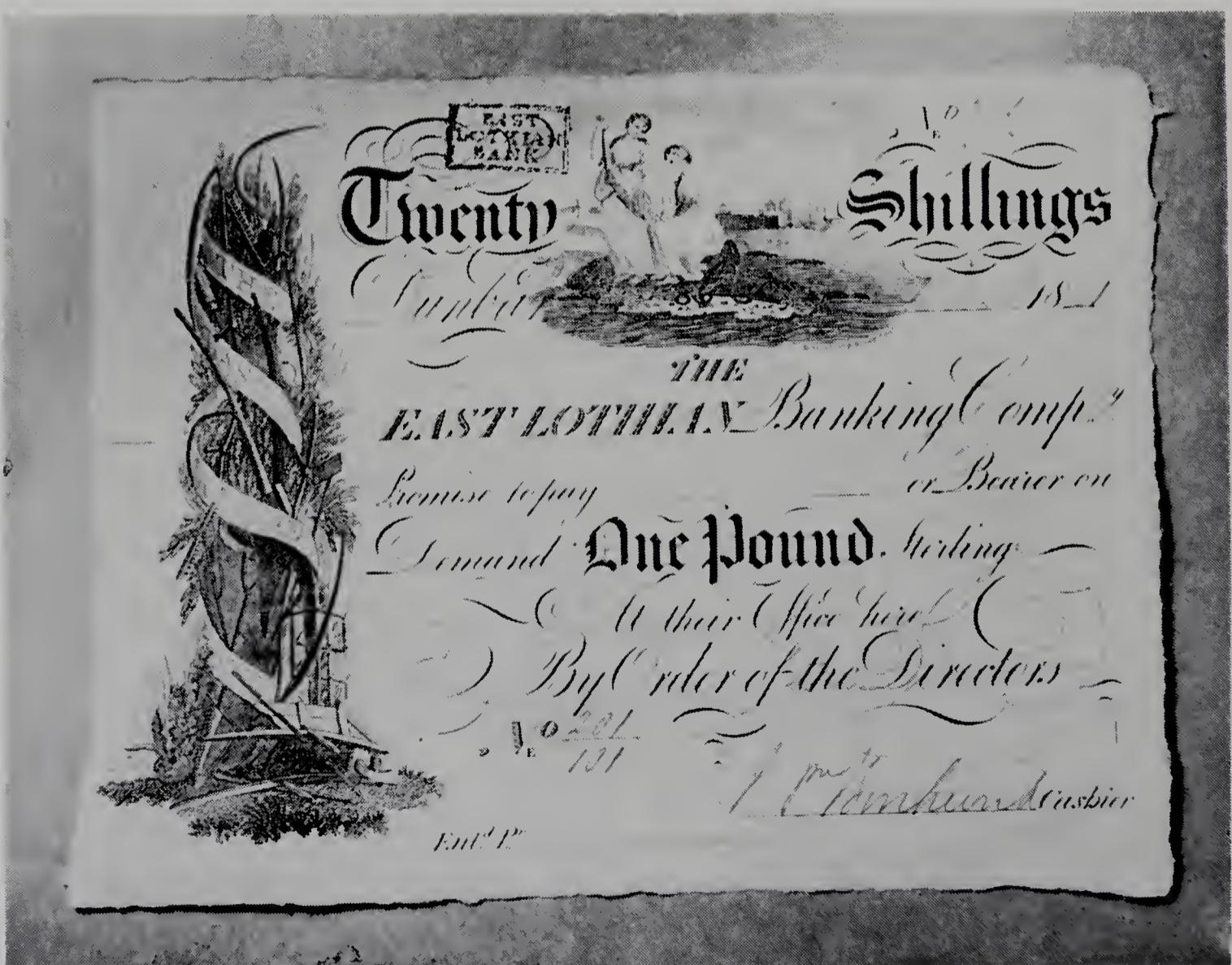
I cannot discover the reason for this plan not having been used (perhaps the common sense of the others prevailed) but on April 10, 1822, William Borthwick left Dunbar never to set foot in it again. I might add that as a parting gesture he took with him £21,000 of the bank's money.

It was thought at first that he had gone to the United States, and one of the partners went there to find him; later, however, he was thought to have gone to Norway. He was never caught.

The bank had never been a success and this was the last straw; it closed with liabilities amounting to £129,191.16.7 and assets totaling £63,185.7.11. Sir William Forbes,



These examples of the scarce East Lothian Banking Co. notes are typical of the design style of most notes issued in the British Isles when Jacob Perkins went to London to promote his innovations in steel plate printing as a protection against counterfeiting.



the Edinburgh financier, loaned £100,000 to clear all outstanding debts on the promise of £250 per share. This was eventually paid, thus ensuring that the bank met all its obligations.

It is the understandably proud boast of Scots bankers that Scotland is probably the only country in the world where the notes of certain failed banks as early as 1835 can still be redeemed.

## The Notes

Only two notes are known to collectors, the one pound and five pound issued after 1815. Both these notes were printed by the foremost printing company in Edinburgh in the 19th century, James Kirkwood & Co. It was from Kirkwood's shop in 19 Parliament Square that the great fire of Edinburgh was supposed to have originated. These two notes were the only ones being issued in 1822 when the bank closed, which means that a number of notes were discontinued at some time or other. I suggest that this phasing-out operation took place in or around 1815, for that was when a new tax on bank notes was levied. It would have been a natural thing to review the whole question of the bank's note issue at that time. Since each note issued had to have printed evidence that the tax had been paid on it, phasing-out most denominations would have reduced the number of new plates necessary.

I have divided the notes issued, therefore, into those appearing before and those after the year 1815. No description is available for the pre-1815 notes, which were issued in the following denominations: one pound; one pound one shilling; two pounds; two pounds two shillings; five pounds; and 20 pounds. It is probable that these notes all had obverses similar to the one and five pound notes described below and blank reverses; when the tax was introduced, the two notes were retained with only a new design necessary for the back of each. This is all just guesswork, but I was shown a letter recently by Mr. Alex Kirkwood proving that the above notes were issued, and I feel that I'm not very far out in my reconstruction.

The notes issued between 1815 and 1822 were of the one and five pound denominations. Both were printed on white watermarked paper by James Kirkwood & Co., Edinburgh. The watermark consists of the words "East Lothian Bank" in a scroll design which covers the counterfoil as well as the note. The vignettes on each note are almost identical, the only difference being that the one on the five pound note is larger. In the center of each note is a view of Dunbar harbor, and in the immediate foreground two maidens, one of whom holds a coin-laden cornucopia. The five pound note also shows a well-known island on the horizon, the Bass Rock (now a bird sanctuary). From top to bottom of each note at the left-hand side is a vignette of a sheaf of "wheat" against which lean an assortment of old agricultural implements, the whole being wrapped in a banner saying "The East Lothian Bank." On the reverse of each note is a design in pink and black incorporating the tax of five pence on the one pound and one shilling three pence on the five pound. Of the two, the one pound design is the more attractive. The notes vary in size due to being printed in book form, but both are approximately 12.2 cms. high. The length varies greatly, from 15.5 to 16.5 cms. in the case of the one pound, and from 20.5 to 21.5 in the case of the five pound.

Because the notes were torn from a book, the vignette on the left is rarely found complete; in fact, this was meant to be a security measure. There is one last and most unusual point on each note: to the right of the central vignette on the five pound and to the left on the one pound is a small oblong enclosing the words "East Lothian Bank." It looks uncannily like a small hand cancellation; this is indeed the intention that the engraver had, but it is really engraved on the plate and exactly the same on each note . . . *trompe l'oeil* on bank notes?

This, then, is the story of the East Lothian Banking Company of Dunbar, a story which after the space of 150 years can still bring an amused smile. However, it told of one

of the comparatively few Scots bank failures, that did much to bring about legislation to prevent a recurrence of such a thing.

If you have any information concerning either the bank, its notes or the people involved, please do not hesitate to contact me.

## 1910 Alberta Law Revenue Proofs

By Dudley Atwood

In "The E-P Society Catalog of Essays and Proofs" installment in JOURNAL No. 21, Vol. 6, No. 1, page 41, Dr. Clarence W. Brazer writes in a listing of Canadian revenues about the 1910 Alberta Law stamps (seated Justice with scales):

Overprinted SPECIMEN in red 18 x 2 mm. All India paper plate proofs seen have 3 mm. hole. Said to be 50 of each printed and only 20 in philatelic ownership. Pairs of each seen.

I wish to correct that statement on the basis of the following facts:

It seems that in the late 1930s Dr. McCall, the principal of Alberta College in Edmonton, was given permission to go through old law documents in the Alberta court houses. In checking them he found evidence that indicated the re-use of used Law stamps.

The Alberta authorities thanked him and soon stopped using Law stamps. They gave him a block of 20 of each proof sheet of the last issue printed, 15 blocks of 20 altogether. A dealer purchased all 15 blocks in the 1940s and cut them up into singles and pairs—that is, 16 of them, saving a block of four of each for himself. The 16 sets were sold in the '40s to collectors. The remaining blocks of four from the bottom of the sheet have just come onto the market.

Thus, the catalog comment should read "Blocks of four have been seen," as I have them now in my collection.

## Swedish Stamp Beauty Contest

The Swedish Postal Administration recently conducted a stamp "beauty contest" among Swedes and collectors in 44 other countries. It sent out elaborate brochures illustrating in color 31 different representative Swedish stamps from the early 20th century to 1969, regular, commemorative, air mail and postage due issues.

The results of the contest do not seem to indicate a definite preference for any one of the characteristic Swedish styles of art. First place went to the starkly simple but coldly impressive "flying swans" design of 1942 (Scott type AP3). Second place went to the massive coat of arms design in the 1969 Vasa set (No. 827). Surprisingly enough, third place went to the "five swans" design used in common in 1956 by all the Nordic countries.

Other winners of large numbers of votes (in descending order) were: Nos. 786 and 821f; type A160; No. 750; types A78, A38, A14, A67 and A56; Nos. 840 and 803; types A24, A103 and A152. The choice of the 1910 King Gustav definitive seems a bit incongruous among the predominately modern designs. Lovers of stylized stamps will be gratified to find the 1924 UPU postman-on-horseback and 1936 postal yacht on the list. The dancing cranes of 1968 demonstrate the Swedish facility with realistic bird designs.

Aside from the choices themselves, the most noteworthy feature of the contest was the response. According to the official press release, 87,005 collectors cast votes. This is an impressive number attesting to the popularity of modern stamp design and collecting.

# The Pictorial Issues of French Colonies, 1891-1941

## A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 105, p. 16)

**B-4. Tunisia 1906-1928 (Scott Nos. 29-64, 70-3, 115-9; Q1-Q10; C1-6; B1-36; Yvert Nos. 29-75, 79-99, 154; PA 1-6; CP1-10)**

### A PROJECT IS BORN

The Tunisian pictorials of 1906 present us with a somewhat different set of circumstances than the colonial issues of this Generation because Tunisia was a Protectorate with its own postal administration and a political and cultural environment that called for a more subtle and less authoritarian influence from Paris. Undoubtedly the Chief of Tunisian Posts (a Frenchman) and the French Resident-General were aware of the trend to pictorial issues in the colonies and saw in it an opportunity for propagandizing the "benefits" of the French protection to the Tunisian people. Although the arms design of Tunisian stamps in use since the 1880's was calculated to show respect for the hegemony of the Bey and Mohammedan culture, the Chief of Posts let it be known during 1903 and 1904 that the arms design had been in long enough and that something new would be welcome.

It so happened that Louis Dumoulin, a "well-known" painter under the patronage of the Minister of Marine and Colonies, had painted a portfolio of 20 Tunisian scenes which His Highness the Bey had published and presented to the French Resident, Emile Laubet. What a natural! So Mon. Mazoyer, the Chief of Posts, commissioned Dumoulin to prepare designs for a new set of Tunisian postage stamps. When the President of France made a good-will tour to Tunis in April 1904, there was Dumoulin in his entourage, and no doubt they talked to the Bey about the stamp project. All this was exposed in the press, although it was not until 1905 that the philatelic journals picked it up. By that time Dumoulin and Mazoyer had apparently agreed on the number and subjects of the designs. There were to be four postage and one parcel post designs.

In early 1905 *La Dépeche Tunisienne* reported glowingly on the "grande lignes" of the new stamp project of Mon. Mazoyer (*Coll. de Timbres-Post*, 1905, p. 108):

The set of Tunisian postage stamps will comprise 16 denominations, for which four designs will be used for four values each. [Nothing said here about the parcel post stamps.] And for each type there is chosen a vignette inspired by one of the periods of Tunisian history: viz., the Punic period, the Roman domination, the Arab conquest, and the French Protectorate. It will not be difficult for the distinguished artist, painter Louis Dumoulin, to choose and execute the subjects for these four types, e.g., Punic relics, Roman ruins, Arab mosques, and modern monuments. What is less easy is to put into the restricted format of a postage stamp, while conserving their artistic allure, models which produced a good effect in large dimensions. We are persuaded that the artist can conquer this difficulty and so far the project of the Post Office director is extremely attractive.

This smacks of a planted release by Mazoyer, and the faith in Dumoulin's ability to overcome the difficulties was probably mentioned as a reflection on the advice he had from Arthur Maury, which we will quote further on.

Montader was very skeptical about this press report (*Le Postillon*, 1905, p. 103)—he was critical of the works of painters who didn't understand the problems of stamp production and who were paid 6,000 Fr. a picture that ordinary illustrators of French books

were happy to make for two modest Louis (gold francs). "When it comes to gullibility, the government takes first rank," he said.

The fifth design type, not mentioned by *La Dépeche Tunisienne*, was also intended to represent the benefits of the French protectorate period. Meanwhile, Dumoulin had presented his paintings of the subjects he and Mazoyer had chosen to the Resident-General (*L'Echo de T.*, 1905, p. 564); presumably the latter approved and obtained a quick concurrence from the Bey, for the stamps came out in January-March 1906 and it must have taken over six months at least to prepare dies and plates. In early 1905 *La Dépeche Tunisienne* reported they had seen "épreuves" in color of the new designs in Mazoyer's office, but it was not until mid-year that *L'Echo* was able to reproduce them (1905, p. 590). On reading the *La Dép. Tun.* very enthusiastic report on them, Maury warned (*C.T.P.*, 1905, p. 235) that judgment should be reserved until the printed stamps were available because the quality of a carefully pulled proof may not be anything like that of the stamp.

However, it was not die proofs that *Le Dép. Tun.* was describing and which *L'Echo* reproduced (in very small size) but the original paintings photographically reduced. In January 1906, both Montader and Maury reproduced them in a larger and clearer format, and now we can definitely see that they are the original paintings—Maury so states but Montader apparently didn't realize it, as he called them "gravures." Maury called them "essais" and said they were photo reductions from the large dimensions of the originals (*C.T.P.*, 1906, pp. 5-6). By this time Montader had seen some of the first stamps (mosque and aqueduct types only) and noted that they seemed much better than the "gravures," which were "bad" (*le Postillon*, 1906, p. 15-16).

We do not understand this, because the cuts from Maury, which we reproduce here, certainly show up the designs much better than do the die proofs and better than at least most of the stamps. The editor of *L'Echo* (1905, p. 590) in appraising the photos of the paintings thought they would have a great success provided the execution of the stamps, as so often happens, did not depreciate the artist's intentions. Oddly, we have not found any reproductions of the die proofs in the contemporary press.

#### A PHILOSOPHICAL DIGRESSION

At this point, before describing the designs and discussing them, let us digress to recount the interesting debate on colonial stamp design and stamp engraving which was set off by this Tunisian project. Sometime in late 1904 or early 1905, Mazoyer with Dumoulin in tow had visited Arthur Maury in Paris to get his opinions (*Coll. de T.-P.*, 1906, p. 6-7). Mazoyer announced to him the themes they had in mind for the Tunisian stamps. Their solicitation of Maury undoubtedly was taken in view of the latter's many public statements generally favorable to the idea of pictorial stamps for the colonies (*C.T.P.*, 1906, p. 2-3) and perhaps also because in early 1905 when Maury first heard about Dumoulin's plans (from the *La Dép. Tunisienne* story) he had commented agreeably (*C.T.P.*, 1905, p. 45) that "his landscapes would be treated (if my information was correct) in a very special way, essentially in silhouette, a new [sic] procedure which is marvelously adapted to the small format of a postage stamp."

Maury repeated to his visitors his previously-stated theories on composition of postage stamps (*C.T.P.*, 1901, p. 5-6): ". . . The design of a postage stamp should not be overloaded or complicated; as the space is limited the silhouette must be left well free [of the frame] so that the ensemble is very distinct viewed at distance of a meter or one and a half for ordinary scenes." He hardly appreciated those little microscopic views which are the mode in foreign stamps and of which one could not comprehend the significance without a strong lens. Also, he counselled the artists against starting their work by drawing a large sketch, in view of the later reduction it will undergo by photography. Results would otherwise be profusion and confusion of details. He thought that it was necessary to establish the outline of the drawing on the dimensions of the actual stamp;

then if it looks well enlarge it to the size of 20 cm. high and trace in the lettering and accessory details. Next reduce it to stamp size and if it appears satisfactory the engraver can take over. He insisted that one must not judge a stamp design except from a proof at the stamp dimensions. Even then, one must expect that the printing will produce a thickening of the lines. He especially emphasized to Messrs. Mazoyer and Dumoulin the need to reduce the details to a minimum and to treat the principal subject in silhouette. They readily agreed.

Montader, an artist himself, upon reading Maury's advice to Dumoulin, let go one of his sarcastic diatribes, aimed at Maury's amateurish conception of artists methods. He asks (*Le Postillon*, 1906, p. 20-22): "How did the artists compose, design, and engrave stamps before photography existed or was even employed—which wasn't so long ago, about 25 years? Let me humbly observe to Mon. Maury that there isn't a fourth-rate designer who can't perfectly take into account the effect on his design of a reduction by one-half. The original design would be a meter high and that without benefit of photography. Anyone incapable of that doesn't know his business." Montader asserted:

Maury confuses painters with illustrators. As the two arts don't have any more in common than painting and sculpture, they don't have the same point of departure, nor the same means, nor the same purpose. Ignorance of this is why one sees so many bad designs made by painters and so many bad paintings made by illustrators. My advice differs from that of my colleague: it is easy to make good designs. The procedure for it is very simple: First pass six or seven years at an academy in designing eight hours a day and the evenings to build the memory; then for 20 years illustrate any kind of works; between times study deeply the periods, the countries and the styles; learn, from the top practitioners, the procedures of reproduction and printing and know the techniques completely; if one adds to this a drop of taste and a deficiency in talent, one will make an excellent design and one will not be embarrassed to put onto a stamp a photo of a Roman aqueduct. But didn't Mon. Maury design some stamps, including, if I can believe the story, the Indian of Guatemala 1878 issue? So we will judge the evident superiority of the productions made following this advice.

### THE DESIGNS

The five designs as finally issued followed closely the earlier announced pattern of subjects:

a.) For the lowest postage denominations: In small vertical format, the subject is the old mosque at Kairouan, showing a view of its sun-drenched interior court with several burnoosed Arabs scurrying across it. This is the subject intended to symbolize the Arab period of Tunisian history, the Kairouan mosque having been a great center of Mohammedan religious propaganda in the Middle Ages. The scene is framed by a moorish arch, at the top of which is the inscription "TUNISIE POSTES" with the crescent-and-star motif of the Sublime Porte between the two words. At bottom left a rectangular cartouche bears the denomination numeral, and the pedestal at bottom right is inscribed inconspicuously "RF" (République Francaise). Arabic inscriptions are spread over the face of the arch at right and left. The mosque scene includes in the background the massive minaret tower from which twice a day the muezzin calls the faithful to prayer.

b.) For the lower-middle postage denominations: In small horizontal format, a scene to symbolize the Protectorate period, the so-called "laborers" design, in which a group of two farmers, one native and one French, are following and guiding a horse-drawn plow (European, not native model) across a field. Beyond the field are some white buildings which could be a farmstead or a small mosque, poorly silhouetted against the ruled sky background. The frame carries some symbolic motifs—at right a vine with bunches of grapes and at left a sprig bearing olives and a gallic cock crowing (or about to crow) from atop a large rock. On a solid band across the top is inscribed RF on a small be-scrolled plaque, "TUNISIE POSTES," and the star-and-crescent. At bottom a rectangular plaque bears an Arabic inscription and at right the cartouche for the denomination numeral.

c.) For the upper-middle postage denominations: In large horizontal format, a majestic view of the ruins of the second century Roman aqueduct of Adrien where it crosses the Oued-Miliane near Utica in the midst of a desert, on its way to Carthage. The aqueduct is silhouetted against a blank sky, and in front of it a party of natives, three walking and one on a burro, is passing, very small beside the soaring arches of the structure. The frame, in keeping with the subject, consists of fluted Roman columns at each side supporting a wide flat arch which crosses the top of the design. The pedestal of the left-hand column is painted with a picture of Romulus and Remus suckling the wolf, and the pedestal of the right column provides space for the denomination numeral. A band across the bottom bears the word "POSTES" flanked with Arabic inscriptions and draped over it branches of dates. The face of the arch at top has a cartouche inscribed "TUNISIE" with the star-and-crescent and RF symbols to its sides.

d.) For the highest denomination: Another large horizontal format contains a view of a single-masted, square-sailed Punic galley of 18 oars (nine on the view side), high carved poop and ornamental prow, sailing across the wave-tossed Gulf of Tunis, silhouetted against a blank sky with the low Eaux Chaudes mountains in the background. The frame consists, at the sides, of Carthaginian columns on pedestals, supporting a wide flat lintel across the top. The panel between the two columns at left holds a tall statue of the goddess Tanit, and behind the column at right there are pines with a votive altar-stone to its right. These statues are copied from the ones in the Bardo Museum at Tunis. The left pedestal carries the star-and-crescent motif, and the right pedestal provides space for the numeral of value. The bottom panel between the pedestals has Arabic inscription and RF embraced in a floral design. The face of the lintel at top carries the words "TUNISIE-POSTES" and small symbols of the Punic horse at left and crescent-falling-into-the-moon (a Phoenician emblem) at right. The frame is said to copy a portico of an old palace on a hill at Byrsa.

e.) For the parcel post stamps: In a vertical large format, a scene of a small hamlet of white houses on the upper slope of a rocky hill with, in the foreground, a postman on horseback riding up to it, people waiting for him at their gates. The horse switches his tail vigorously. The frame consists of a rectangular band all around on which various ornaments and inscriptions are superimposed: at left Barbary fig branches and at right a cactus surrounding the numeral of value space, at bottom a screwed-on plaque reading "COLIS POSTAUX," at top "TUNISIE," between the usual symbols of star-and-crescent and RF. Although the sky is coarsely ruled, the hill stands out well against it.

(To be continued)

## British Rural Architecture Stamps

The four special stamps featuring cottage architecture in England, Scotland, Wales and Northern Ireland were the work of two designers, David Gentleman and Sheila Robinson. Gentleman designed the 5d. Fife harling and 9d. Cotswold limestone stamps. Harling is rough-cast cement rendering applied to brickwork, typical of this region of Scotland. The 9d. stamp is based on typical cottages in the Bibury district of Gloucestershire.

Miss Robinson designed the 1s. Welsh stucco and 1s.6d. Ulster thatch stamps. The 1s. stamp has a bilingual caption and shows a cottage in Abersaeron, Cardiganshire. The 1s. 6d. shows a thatched house in the Ulster Folk museum grounds.

Both artists have previously designed stamps for the British Post Office, with Gentleman's being the better known. Miss Robinson designed the three pence 900th anniversary of Westminster Abbey stamp issued in 1966.

# The Harrisons of Waterlows

A RECORD OF THE ENGRAVERS T. S. HARRISON AND HIS SON RONALD WHEN THEY WERE EMPLOYED BY WATERLOW BROS. AND LAYTON LTD. OF LONDON 1897-1912 TO PREPARE POSTAGE, AND REVENUE STAMPS AS WELL AS PAPER MONEY.

By Robson Lowe

(The following text and photographs have been made available to JOURNAL readers by Mr. Lowe, whose firm has also published them in booklet form.)

Until I had the honour of meeting Mrs. Harrison in Melbourne I had no inkling that her late husband and father-in-law had both been engravers employed by Waterlow Bros. and Layton Limited of 24 Birch Lane, London E.C.

T. S. Harrison is a name that one associates with the engraving and production of stamps from the Australian Commonwealth, but it appears probable that he did not leave London till about 1913. It is more difficult to tell when his work started, for so many of his engravings were made of revenue stamps which are impossible to date with accuracy now that Waterlows records have been destroyed.

## Belgian Congo

The 1898 high values of the Congo are obviously the work of a different artist than the one who engraved the first pictorials. The 3 fr. 50c. black and vermillion is represented in the Harrison records by an imperforate block of unguammed plate proofs in the issued colour.



The 1898 3fr. 50c plate proof

The ten francs mounted on a card on which the firm's name has been stamped is particularly lovely. There are two reasons for its appeal, firstly it is a perforated die proof and a particularly charming impression; secondly, the colours are very rich, the centre being in a very drinkable shade of claret, the frame a luxuriant green. Presumably the authority on whom the responsibility for making a decision rested was both teetotal and colour blind, for the card is endorsed "*this colour green, centre black!*".

The value is represented in two other forms, the stamp as issued but printed on unguammed paper and which is apparently the same rather coarse buff wove used for proofing the lower value, and finally the stamp as issued on gummed paper but in the colour of the 3 fr. 50c. At first sight this looks like an error of colour but it is undoubtedly a colour trial. Mr. R. H. Keach, the well known expert on Belgian Congo, has examined



The 1898 10 francs—a perforated color trial



1898 as issued but on unguummed, coarse, buff, wove paper



1909-13 printed in the color of the 3fr. 50c on gummed paper as issued

these stamps and observes the 10 francs black and vermillion must have been produced between 1909 and 1913; the state of the centre plate indicates that it could not have been printed earlier, while the perforation head restricts the latest date. As Harrison engraved the dies for the 1910 3 frs. and 5 frs., it is a fair guess that this colour trial was produced in 1909 or early in 1910 so that he should have had the original design in front of him while he engraved the new ones.

I do not recall having seen it stated in the catalogue that the 1898 issue comes on paper watermarked with the manufacturer's name. The 1910 issue was represented by the normal issued stamps. There is a possibility that the son, Ronald A. Harrison, engraved the 1910 high values, for by 1907 his signature had appeared as the engraver of the Costa Rica Telegraph stamps.

## Morocco

In 1897 Waterlows produced a handsome set of local stamps for the Mazagan-Marrakesh service, of which there are three proofs in the Harrison collection—20 centesimos black and dull blue, 75 centesimos deep dull purple, and the 1 peseta grey and green. At first sight they appeared to be plate proofs, but having studied and admired the fine collection recently exhibited by Dr. R. K. Clough at the British Philatelic Exhibition, for which he received the Cinderella Stamp Club Award, I believe that these are die proofs. There is no direct evidence that Harrison engraved the other values, but judging by the style and character of the work, it appears to me that he did.



Black and dull blue

Deep dull purple

Grey and green

## New Zealand

The popular 1901 Universal Postage one penny is studied by many specialists, both in New Zealand and in the United Kingdom. It was a real surprise to find that the die of this stamp was engraved by T. S. Harrison, and in his records there was a complete imperforate sheet of plate proofs in black (plate W1) as well as three blocks in varying sizes of the colour trials in orange, in green, and in the issued colour (plate W2).



## Canada and Bhopal

The curious Canadian revenue "Piastres 2 Dollars" registration is unknown to me, and I have not been able to put a date on it. Of course it may be an essay, but one wonders why there is a second currency. This design is represented by a die proof in vermilion.

The Bhopal revenue stamps were also the result of Harrison's skill with the burin. There are two die proofs of the 5 annas in brown with blank centres over which have been pasted the heads of a lion and a tiger, both printed in black. There is a similar die proof of the 1 rupee printed in indigo-black on which the tiger's head in mauve has been superimposed.

## Brazil

All the stamps engraved for this country by T. S. Harrison were issued for revenue purposes, and the following were in his collection. The Brazil revenue stamps differed for each State and it is under the State's name that this list has been compiled.

ALAGOAS—1900 "*Impost do Sello*" 300 reis die or plate proof in vermilion

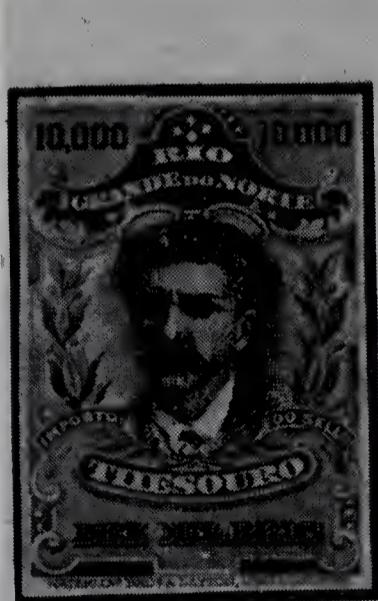
RIO GRAND DO NORTE—1900 (?) "*Imposto do Sello*"

600r., die proof in black	}	plate proofs with the value printed in black
10,000r., die proof in black and red		
1,000r., blue and olive		
2,000r., black and lilac-grey		
5,000r., black and carmine		

RIO GRANDE DO SUL—1910 (?) "*Impostado Adicional*"

20r., die proof in blue

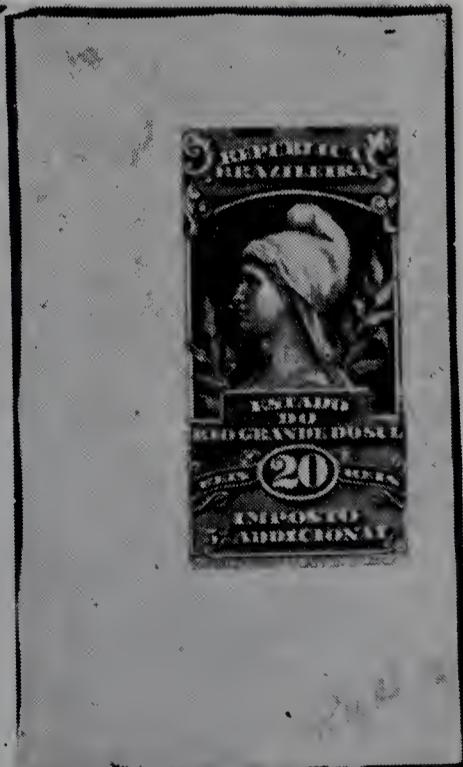
The design of this stamp seemed out of context with the others and it was only at the third examination that the initials of Ronald A. Harrison are seen in the lower right corner. The difference in the style is obvious; in fact the ornate designs of the Victorian era have been replaced with simpler frame-work heralding a new school of engravers.



Die proof



Die (?)  
proof



Initialled "R.G.H."

SAO PAULO—1908 "Impost do Sello"

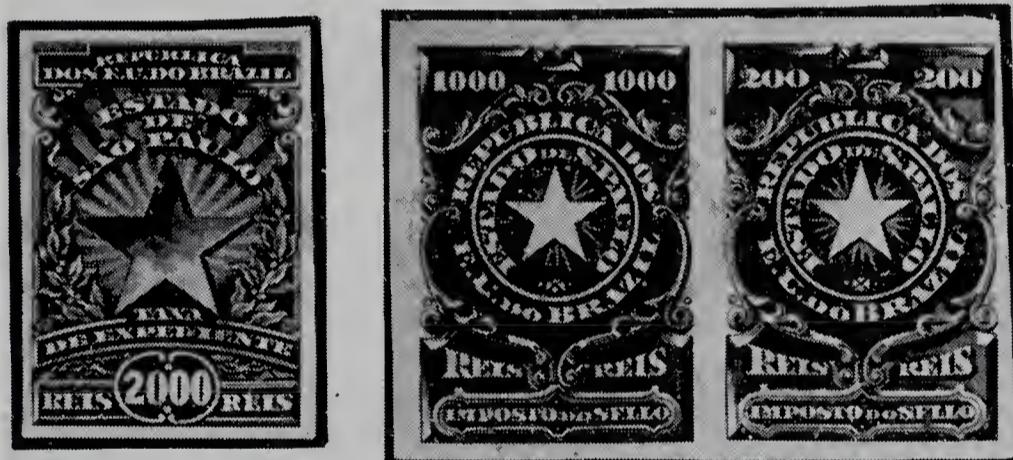
100r., black  
 200r., se-tenant with 100r., purple-black  
 50,000r., black and indigo } imperforate plate proofs

c. 1908 *Taxa de Expediente*  
 2,000r., die (?) proofs in light brown and in bottle green  
 (5,000r.,) die proof in black and light blue, no value expressed



Die proof

Plate proofs



## Costa Rica

Both father and son took part in engraving stamps for Costa Rica, the former producing all but the Telegraph issue.

In the collection are large imperforate blocks of the 1907 postage issue, all of which are in the issued colours; the 2 cents is overprinted "OFICIAL", and there is a second printing of the 25 cents printed in black and lilac and similarly overprinted.

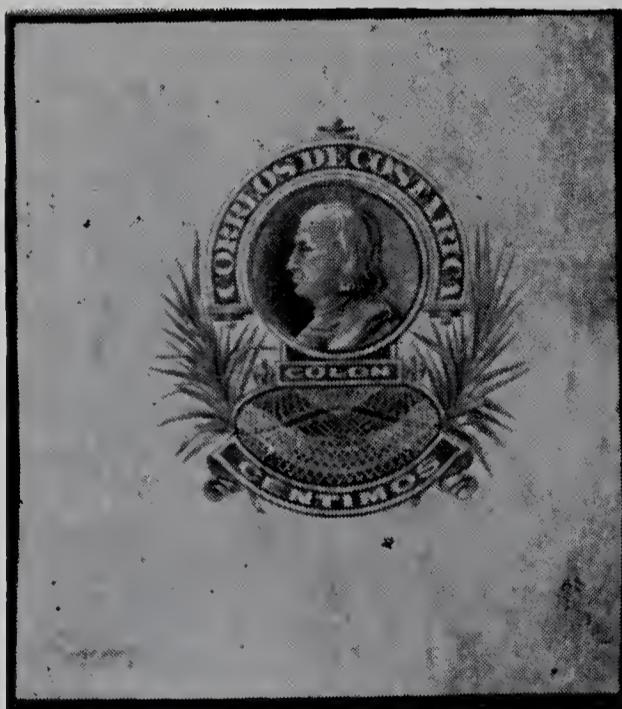
There is a handsome die proof in orange of the design incorporating the portrait of Columbus which was used in 1906 for postcards.

There are several examples of the 1908 "Timbre" 50 centimes in a fine crimson shade, perforated and gummed and may be as issued, but I have found no record of this stamp. The design shows the three conical hills (? volcanoes) and the sailing ship. The engraving of the centre is on such a small scale that one must remark that the detail is remarkably well done; the lettering is so small that a magnifying glass is needed to decipher the legend. There is also a single copy of a similar stamp for 1909—the 10 colons in dull purple, apparently as issued if that was the correct colour.



1907 postage plate proofs

1908  
"Timbre"



1906 postal card die proof



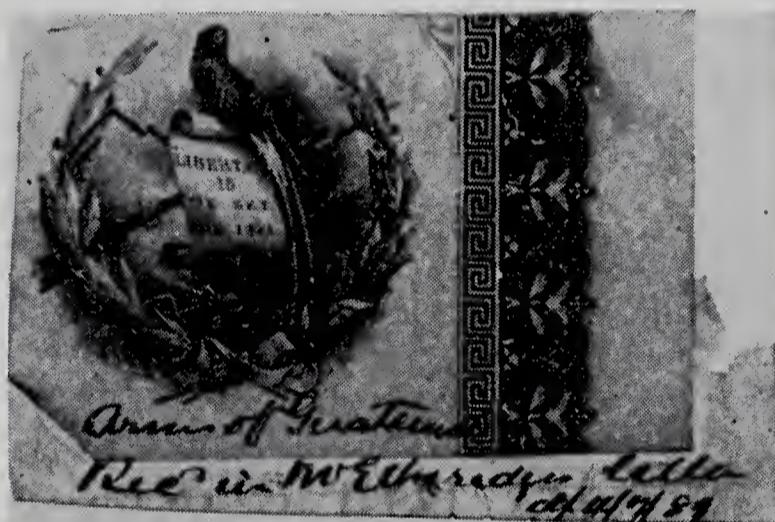
1907 telegraph stamps

Ronald Harrison engraved the dies for the 1907 issue of the Telegraph stamps. The design is curious inasmuch as the ornamentation at the sides finished about half way up, the insertion of a telegraph pole, albeit out of perspective, completed the side frame. The design shows a train, the engine with a "cow catcher", tearing through the countryside parallel with the telegraph lines, the supporting posts being at alcoholic (and therefore all the more natural) angles.

There are three blocks of an imperforate plate proof of the 1 centavo in brown and single copies of the 25 and 50 centavos in grey-lilac and reddish-mauve respectively. Although the margins are not large, I believe that these are die proofs. The 5 colons green is a scarce stamp perf. 14x11 and a rare one perf. 14, but the Harrison collection has a sheet on ungummed paper, endorsed in the upper margin "*printed in the wrong colour*" (which it is not) and signed in the bottom margin by the engraver. This sheet is PERFORATED 11.

### Guatemala

In this section there is a portion of a banknote showing a famous quetzal design at the foot of which is written "*Arms of Guatemala received in Mr. Etheridges letter 4/7/89.*" There is no indication that Harrison engraved any banknotes with these arms, but he included the arms in miniature in the centres of the 1898 revenue "Timbre." There is a lovely set of die proofs in colour of this pleasing design—1 centavos green, 5 centavos purple, 10 centavos black, 25 centavos vermillion and 50 centavos blue—and a single plate proof of the 25 centavos black printed on the back of a share prospectus.



The charming Sello de Beneficiencia stamps I have been unable to date. The central picture has been engraved by Harrison after the famous self-portrait of the French artist and her daughter painted by Mme. Vigee-Lebrun. There are three die proofs of the 1 centavo in black, in olive and in dull yellow; presumably the die of the lowest value was made separately, as the "CENTAVO" is singular. The block of plate proofs in black comes without any value and here the currency is plural; in practice the numeral could have been inserted at a second operation in the higher values by either recess or letterpress printing.



Harrison engraved three notes for Guatemala, the 5 pesos issued on the 30th June 1900, the 25 pesos (30th September 1900) and the 5 pesos (16th April 1903). All are handsome engravings.

(To be continued)

## Czech Firearms Designs

The popular hobby of collecting antique firearms becomes yet another philatelic "topic" with the issuance of the Czechoslovakian 1969 series of six stamps picturing famous historical firearms. The weapons cover the period from 1580 to 1865, the first being a Renaissance pistol. The stamp of the town of Cheb (Germanic-Eger) on the lock plate bears witness to the fact that this is a product of that town, renowned in the Renaissance and Baroque eras for its outstanding gunmakers' shops. The motif is supplemented by a detail of the richly decorated lock of another similar weapon.

The second pistol, circa 1600, is distinguished by metal parts made in Italy and richly inlaid stock made in Holland. The third stamp depicts a long-type firearm, the only one in this series. It is a rifle with a wheellock and richly engraved, made in the workshop of Matej Kubik, one of the foremost gunsmiths of Baroque Prague, who in his time supplied the leading Bohemian aristocracy and the Imperial armory. The Rococco is represented by a flintlock pistol from the famous G. Devieuse workshop in Liege, one of Napoleon's court suppliers.

The romantic days of duels are represented in the series by duelling pistols made by the best Prague gunsmith of the 19th century, Antonin Vincenc Lebeda (1797-1857), who supplied most of Europe's ruling families and by 1840 was exporting to Russia and the United States.

The last of the weapons in the series is the American Derringer pistol, which gained world fame for its role in the assassination of Lincoln. The second specimen on the stamp has one point of technical interest—it has an automatic magazine for metal primers which served to fire the pistol.

All of the designs are by Vladimir Kovarik, a painter who has also designed stamps for Ethiopia. The engraving was done by Josef Hercik, who at one time worked as a gunsmith's engraver.

# Philately at The Atlanta Exposition

By W. Lionel Moise

(The following article is extracted from *The Boston Stamp-Book*, Vol. 1, No. 8, December 20, 1895. Called to our attention by Herman Herst, Jr., it provides an interesting glimpse of philately seven decades ago. However, one should bear in mind that the Exposition referred to is not the International Cotton Exhibition of 1881, which provided us with the Atlanta trial color proofs.)

Passing through Atlanta on my return from New Orleans, I stopped to spend a few days at the Exposition, then in full sway. In the U. S. Government building I came across the department devoted entirely to postage stamps, and above which was printed in large letters "Post Office Department." To this division I immediately hied myself and found so much that would prove interesting to philatelists that I took down several notes on the spot, and the following report is the result of my investigation.

In a beautiful oaken frame of immense size and imposing appearance are exhibited specimens of every adhesive postage stamp ever issued by this country. There are also exhibited all department adhesives in the same frame. These stamps were not merely pasted in, in a reckless and unattractive manner, but arranged in all kinds of fancy designs, to attract the passer-by. Arches, circles, squares, diamonds, stars—every imaginable angle and curve were formed by stamps. Several specimens of the same stamp were used, and stamps of the same colors were placed together. The entire frame presented a striking appearance. The Confederate issues were very sparsely represented. In a frame which contained other classes of stamps were placed a few of the ten cent green and five cent green Confederate adhesives. It is a reflection upon the southern philatelic fraternity that there is no better exhibit of the Confederate States, as, despite the existing idea that the northerners have just as valuable if not more valuable collections of the Confederate issues than the southerners, it is a statement yet to be proved. The only excuse that can be offered in behalf of the southern collectors is that there is no prominent philatelist who could undertake the reception of such valuable stamps as the Confederate issues.

The different varieties of postal cards were placed in a large frame to the rear of the department. They were arranged in the shape of a circular fan and were of very attractive appearance.

A very peculiar exhibit was a frame containing specimens of omissions and misdirections on foreign letters corrected and delivered by the Dead Letter Office. All imaginable names and cities, spelt in all kinds of odd ways, illustrated the work done by the Dead Letter Office. In a glass case of great length there were exhibited every variety of hand cancelling stamps the manager could get hold of. Several very peculiar ones could be noticed.

Fastened against one of the supporting posts was a frame enclosing all styles of money order blanks. The envelopes occupied four immense frames, in which were arranged the various issues of U. S. envelopes (entire) in all kinds of fantastic designs. On the walls were framed entire sheets of the 1894 issue, all values.

All foreign countries had exhibited their stamps, postal cards and envelopes, very profusely. These were in frames and hung from the walls of the foreign exhibits. None were so complete in every respect as the Mexican issues. Several frames were needed to hold the numbers of postage, revenue and envelope stamps as well as the postal cards of our southern neighbor.

Under the label of "dead letters" were exhibited samples of letters found in the mails daily. Some of the addresses were very humorous. Wax figures of mail carriers in different styles of costumes were enclosed in glass cases and distributed around the department. Some had bona fide letters in their hand; some were on horseback and others on bicycles.

Models of mail steamers and mail trains were on exhibition and were very delicately executed. Photographs of veterans of the mail service could be seen. Those who had been in service for 50 years were placed in one frame; those 40 years in another frame; those 35 years in the third frame. Various styles of mail bags were shown in glass cases.

A frame containing all official envelopes of the year 1893 was placed in a conspicuous place. The special delivery stamps were there in full force and were very neatly exhibited. Apart from these was shown a book of original letters of George Washington. Also a photograph of the *original draft* of "The Declaration of Independence." Also a revised copy.

There were quite a few photographs of prominent U. S. Post Office buildings. Also illustrations of the ante-bellum method of distributing the mail. It was a case of "Everybody helped." Figures were shown of different citizens who would come to the Post Office when the mail arrived and help distribute the mail matter.

Probably the most amusing exhibit in this department was a case containing samples of matter sent through the mails and delivered at the Dead Letter Office. All such articles as snakes, dolls, hats, a human skull, a silver dollar—all varieties of articles were shown.

A postal card which had travelled after the person it was addressed to, around the world in one hundred and twenty days, attracted great attention. It contained on its face several varieties of postmarks and stamps, and the re-addressing filled up the card. In the Treasury Department there was placed a post from which radiated frames of stamps, the frames being on hinges so that they could be moved back and forth. In these frames were complete sheets of the 1894 issue, the higher due issues, the newspaper stamps, playing cards stamps, all in sheets of 40 or 50.

The most attractive frame of stamps in the entire building was the handsomely carved frame in the Treasury Department containing all varieties of internal revenue and document stamps. The stamps were so placed in the frame that they formed the front view of a triumphal column. All similar colors were blended together and formed one beautiful whole.

To illustrate the immense amount of mail service performed in this country, I will quote a few figures obtained from the Post Office Department of the Exposition. It is headed:

"Magnitude of the Postal Service of the U.S. compared with the three leading administrations of the United Postal Union for year ending June 30th, 1892"

GROSS AMOUNT OF POSTAL REVENUE

United States	70,930,476
Germany	57,790,118
Great Britain	50,214,271
France	33,493,877

MILES OF MAIL SERVICE PERFORMED

United States	363,087,695
France	260,581,126
Germany	165,912,265
Great Britain	63,203,500

PIECES OF MAIL MATTER MAILED AND DELIVERED

United States (Domestic Mail)	4,302,786,927
Great Britain	2,750,535,594
Germany	2,776,248,719
France	1,881,322,910

# An Essay-Proof History of The U. S. 1869 Issue

By Fred P. Schueren

(Continued from JOURNAL No. 106, Page 83)

(Photographs by Adrien Boutrelle)

## The Thirty-Cent Stamp

The thirty-cent stamp covered the double rate to France and the other countries requiring the fifteen-cent rate. It was also used for heavy domestic mail and to make up high foreign rates.



The Issued Stamp

Officially, the design is designated as:

Eagle, facing to left with outspread wings, resting on shield, with flags grouped on either side; the words "UNITED STATES POSTAGE" in upper section of shield; the numeral "30" in lower; the words "THIRTY CENTS" across the bottom; 13 stars arranged in semicircle at top of design. Colors: Eagle and shield, carmine; flags and other parts, blue.

It can be observed that the thirty-cent is similar in design to the ten-cent stamp, but the shield is supported on the sides by American flags, and the inscriptions of value are altered to "THIRTY CENTS" and "30."

This is the first U.S. stamp to depict the American flag. The comment by the editor of the *American Journal of Philately* at the time was:

... the meanest looking stamp we have ever seen, reminds us more of a bunch of rags hung out of a junk shop than anything else.

Mason's was not as negative:

This, like the ten cent stamp in design, has the inevitable eagle and shield, with the usual admixture of stars and flags found on many of our national emblems. The eagle mounted on a shield, printed in vermillion, occupies the centre of the stamp, while upon either side depend two of our national flags printed in blue. A semi-circle, composed of thirteen stars in white, ornament the blue background, thus blending the red, white and blue very neatly and harmoniously. A large "30" is printed on lower portion of shield, while the addition of "THIRTY CENTS" in a waved line across lower end of stamp, fully sets forth its value as a letter carrier.

According to Sol Altmann's compilation in *THE ESSAY-PROOF JOURNAL* No. 24, the design, a variation of the ten-cent value, was by James Macdonough; Lewis Delnoce engraved the vignette, and D. S. Ronaldson engraved the frame and lettering. All authorities do not agree on this, some crediting the entire engraving to Ronaldson.

The theme of the substitute design of the thirty-cent value was patriotic. All the national emblems were included, the eagle, the flag, the shield; it also presented the "Red, White and Blue."

The original design engraved by James Smillie incorporated a miniature copy of the well-known painting by Trumbull entitled "The Surrender of Burgoyne." It is believed that this die was not accepted because such a stamp would have been used largely on mail going to or through Great Britain, and it was not desired to embarrass the British.



Die Essay Inscribed  
"National Bank Note Co. N. Y."

Die essays with this original design exist in a number of colors in the following types:

1. On India paper die sunk on card
2. On proof paper
3. On ivory paper
4. On ivory cardboard
5. On bond paper:
  - Clear white
  - Yellowish
  - Yellow-greenish
  - pink
  - pale olive

Plate essays include:

1. On thin, surface-tinted paper, with the design in black.
2. On thin, white, wove paper, perforated and gummed.
3. On white cardboard.



Plate essay on tinted paper.

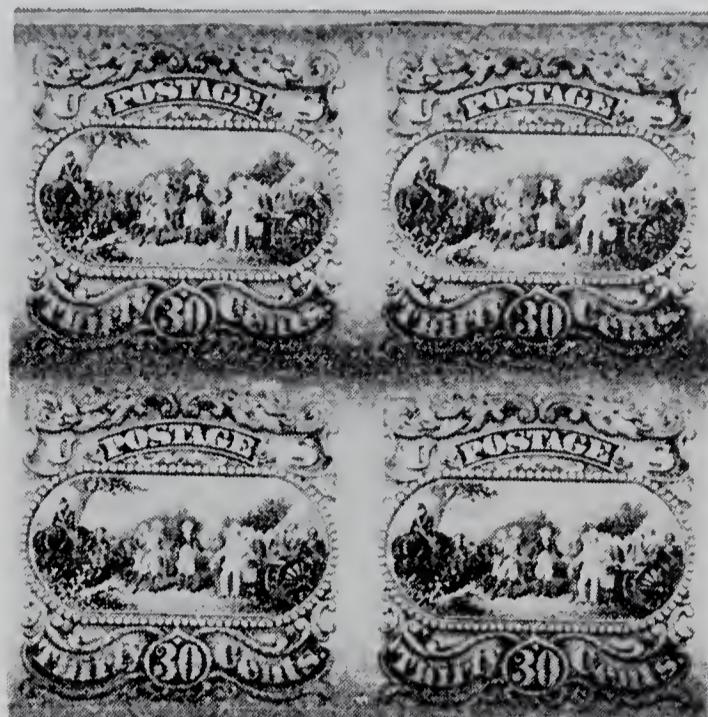


Plate essay with bands of red overprinted



Plate proof of accepted design

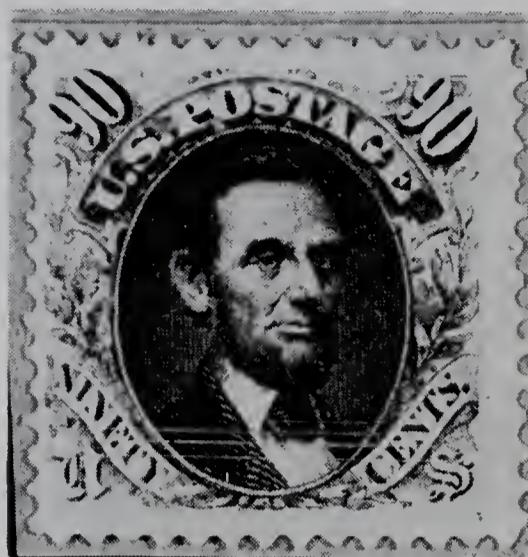
4. On thick, rough, pitted cardboard.
5. On bond paper with bands of red overprinted at top and bottom.

It is estimated that 244,110 stamps were prepared and delivered to the stamp agent. Frame Plate 21 and Vignette Plate 21 (100-subject plates) were used to produce this stamp. Only 1,535 of the 1875 reissues were prepared.

The earliest recorded day of use was May 15, 1869.

## The Ninety-Cent Stamp

Heavy domestic mail and high foreign rates necessitated the ninety-cent stamp.



**The Issued Stamp**

The final accepted design was described:

Head of Lincoln, from photograph, in an ellipse, three-quarters face, looking to right, surrounded by ornamental and scroll work; numeral "90" at each of the upper corners; "U.S.Postage" at top; "NINETY" and "CENTS" in scroll at lower left and right corners of medallion, respectively; "U" and "S" in Old English text at lower left and right corners of stamp, respectively. Colors: Portrait in black; surrounding ornamental and scroll work, carmine.

One opinion of a century ago regarding this design reads:

The design and of course execution, is good, but the colors spoil the appearance, had the head been carmine, and the frame black, it would have had a much better effect, and been decidedly more appropriate.

Mason's comment on the final value of the series was:

A very correct portrait of the late President Lincoln, in oval frame, occupies the centre of this stamp; although the beauty of the picture is greatly marred by the harrow-like cross bars imprinted on the back, and it is harrowing to one's feelings to see all that we hold dear to our patriotic hearts compelled to gaze through the "prison bars" so unfeelingly impressed upon the centre of our pretty little postage stamps. No wonder such action on Uncle Sam's part has raised our ire and our backs, and that's not all—it has raised even the backs of the stamps. Lincoln is printed in black, very appropriate, and surrounded by a handsomely labeled carmine frame, with value in figures at upper corners and in letters at lower corners. This is a very neatly arranged stamp and concludes the series.

The four craftsmen credited with the execution of this stamp are E. Pitcher, the designer; Joseph P. Ourdan, the vignette engraving of the Lincoln portrait; J. C. Kenworthy, the lettering; and D. S. Ronaldson, the frame.

Joseph Prosper Ourdan was a portrait and pictorial engraver who became interested in bank note work and ultimately became the Chief of the Bureau of Engraving and Printing.

The national theme was continued by finishing with the head of Lincoln as suggestive of a new era of universal freedom.

The original design submitted used a vignette portrait of George Washington engraved by Joseph Ives Pease. Essays exist:

1. Incomplete die with no shading over "U" and "S" in lower corners.
2. Die with small numerals completed on India, die sunk on card, printed in five colors.
3. Plate essay on stamp paper, imperforate. The vignette is black, but the frames are in five colors.



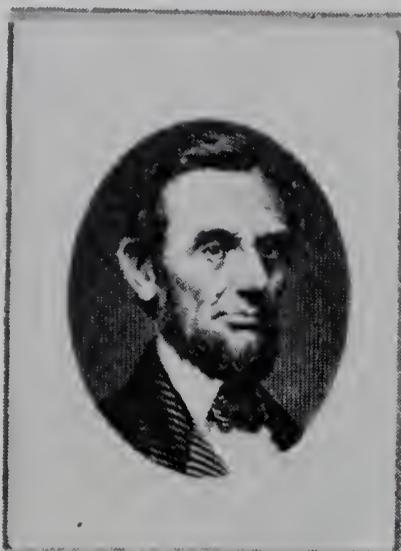
Unaccepted design—head of Washington



Frame with lined background

4. Plate essay of the frame only; the vignette is lined horizontally, but without head. Numerous colors were prepared.
5. Die essays were also prepared with the numerals enlarged (in black and carmine).
6. Plate essays of frame only with large numerals as adopted and mounted on black sunk card (rose-carmine).

Illustrated is a plate essay of the Lincoln vignette only, printed in black, and the same vignette as used on a bank note of the time.



Vignette of Lincoln



Plate proof of accepted design



Bank note design

Plates of 100 subjects, consisting of Frame Plate 22 and Vignette Plate 22 were used.

Only 47,460 copies were delivered to the U.S. Stamp Agent, and the quantity sold may have been less than 25,000.

According to Elliott Perry, complaint was made in the South that the high values of the 1869 set were being supplied only to a few offices in the North, and less than one per cent of all the post offices ever had a supply of the 90c Lincoln. The earliest use was Sept. 9, 1869, and there is reason to believe that none were sent to post offices after August or September 1869; the stock on hand at some post offices was withdrawn from sale at that time. The stamps of 1868 were then reissued, but several values of that set, including the 90c Washington, had been delivered to the Stamp Agent continuously as late as July 1869, if not in August and September also, and presumably were distributed to post offices.

In the reprints of 1875, the ninety-cent value had a reissue of 1,356 copies.

(To be continued)

# Postage Stamp Aesthetics

## The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 101, Page 41.)

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Because the postage stamp is a convenient paper substitute for coinage, reproductions of coins and adaptations of the moneyer's and medallist's aesthetic are well represented in stamp design. The historical connotations of coins and the traditions of aristocratic and institutional collectors have assured the metal discs a place in the most venerable museums; coinage in the classical tradition is regarded as a section of socially applied art. Logically, the postage stamp should be accorded the same treatment, the more so because of an impressive heritage that includes:

### A. Coinage Format Adaptations:

1. Greece, A1—It is difficult to make an exact attribution in this instance, although some writers claim to have traced the head of Hermes to coins of 460 and 180 B.C.
2. France, A1—This design, from which the Greek stamp was copied, features a head of Ceres from a Greek coin on 400 B.C.
3. France, A4—The current five franc silver piece picturing Louis Napoleon was adapted for this "laurel wreath" design.
4. France, A7-11—Again, a contemporary five franc silver piece, this one picturing a Ceres head, was adapted for several similar stamp designs.
5. French Colonies, A1—The eagle was adapted from coins minted by Tiberius in 22 A.D.
6. Buenos Aires, A2—Liberty, from Greek coins made in Sicily in 400 B.C., was used on this early issue.
7. Haiti, A1—The designer, a Haitian sculptor, was influenced by a head on a coin of Syracuse of 450 B.C.
8. New South Wales, A16—This is a free adaptation of the one florin and one crown coins then current in Great Britain. The circular, colored design area is set off against a stark white square of paper.

### B. Coinage Iconography Adaptations:

1. Cape of Good Hope, A1—Sir Charles Bell adapted a motif of Hispania on a Hadrian coin of 130 A.D. for these famous triangular stamps.
2. Britannia design, as found on such stamps as Barbados A1, Mauritius A3, and Trinidad A1—This motif was first used in Thrace by Alexander's general Lysimachus in 323 B.C. It represented a seated Athena. Later it was used by the Romans Hadrian and Antoninus Pius in 130 A.D. Then Charles II of England pre-empted it for his coinage.
3. France, A20-22—The famous "Sower" design of Louis Oscar Roty was used for both coins and stamps.
4. France, A93—Hermes, from a coin of 400 B.C., appears on this design.

5. France, A99—The companion design for higher values derived from another coin, this one of Iris, about 30 B.C.

6. Crete, 1900—This year's set, printed by Bradbury, Wilkinson, featured coin derived designs in keeping with the ancient traditions of the island. An authority on coins, M. Svoronos, chose the subjects:

A6—Hermes, from a two drachmai coin of the Cretan city of Syvrita.

A7—Hera, from a silver two drachmai coin in the style of Praxiteles and found in Knossus.

A9—Talos, from a coin of the Cretan city Festos.

A10—Minos, from a coin found at Knossus.

A11—From the St. George and the Dragon design originated by Pistrucci in 1816.

7. Crete, 1905—A second set, from the same creators as the first:

A13—Britomartis, from a two drachmai coin of Gortyna.

A15—Jupiter, from a silver two drachmai coin of Cydonia.

A16—Triton, from a two drachmai coin of Itanos.

A17—Ariadne, from a two drachmai coin found at Knossus.

A18—Europa on the bull, from a two drachmai coin found at Gortyna.

(A12 design is derived from a signet ring seal, not a coin.)

8. Greece, A24 and 28—This motif is a derivation of Hermes from a coin of Pheneus, 360 B.C.

9. Greece, A25—Authorities differ on the iconography of this design, some claiming that it is a type of Nike from a coin of Terina, 400 B.C., while others believe it is a type of the nymph Iris.

10. Greece, A26—The design motif is an adaptation of Hermes fastening a sandal from a Sybrita coin made in Crete, 360 B.C.

11. Greece, II—Hermes, adapted from an unspecified Greek coin, appears on this occupation stamp of Icaria.

12. Great Britain, A122—Pistrucci's St. George and the Dragon used on Crete A11 turns up on this high value, too.

#### C. Coinage Reproductions:

1. Greece, nos. 639-48—The first "coins set", showing both obverse and reverse, and listed in that order here:

no. 639—Coin of Olympia issued in honor of an Olympiad, 4th century B.C.; Zeus, eagle.

no. 640—Coin of Athens, a silver stater of 450 B.C.; Athena, owl (the most famous ancient Greek coin), commemorating the victory at Marathon.

no. 641—A silver dekadrachm of Syracuse, 480 B.C.; Arethusa, Nike and chariot.

no. 642—Coin of Macedon, 336 B.C.; Herakles, Zeus with eagle.

no. 643—Coin of Rhodes, 4th century B.C.; Helius, rose.

no. 644—Coin of Abdera in Thrace, 5th century B.C.; Gryps, a square incuse with four smaller squares.

no. 645—Coin of Macedon, 4th century B.C.; Apollo, lyre.

no. 646—Coin of Crete, 3rd century B.C.; Apollo, labyrinth of Knossus.

no. 647—Coin of Paphos in Crete, 5th century B.C.; Aphrodite, Apollo and oracle at Delphi.

no. 648—Coin of Delphi, 5th century B.C.; two bull heads, dolphins within four squares.

3. Greece, PT10—This stamp shows a reproduction of one of the first coins depicting a living personage—Philip of Macedon.

4. Greece, A154—A Samian coin picturing Pythagoras, the mathematician and moneyer at Croton in southern Italy during the 6th century B.C., was reproduced on the Pythagorean Congress Issue.

5. Greece, A72 and no. C72—These stamps picture coins of the Amphycionic League, a sort of Mediterranean League of Nations of the ancient world.

6. Italy, A354, 364, 375—Coins of Syracuse were reproduced on these regular issues.

7. Cyprus, A15—A direct reproduction of a silver coin showing a lion and found at Amanthus.

8. Cyprus, no. 174—A depiction of a 5th century B.C. silver coin of Paphos.

9. Cyprus, no. 181—On this stamp a large portrait of Queen Elizabeth is surrounded by four pseudo-medallions adapted from ancient Cypriot silver staters: coin of Salamis 400 B.C. with Heracles in a lion skin; coin of Idalium 460 B.C. with a Sphinx; coin of Citium 480 B.C. with a lion; coin of Paphos 380 B.C. with Aphrodite (the same as that on Greece no. 647).

10. Cyprus, no. 182—On this high value stamp are two imperial devices taken from a Lusignan silver gros 14th century A.D. with a lion (in upper right corner), and a copper bezant of Venice 18th century with the Lion of St. Mark (in bottom left corner).

11. Romania, A124—This stamp features a fresco showing the Roman emperor Trajan at the completion of his famous bridge across the Danube. Just below it are tiny reproductions of the bronze coin struck in 103 A.D. to honor the occasion. It shows Trajan in profile on the obverse and the bridge on the reverse.

12. Israel, A1-2, nos. 1-9—The first issue of the independent state reproduced coins minted by the insurgent Jews in Palestine in 67-70 and 130-135 A.D. They show bronze shekels and half shekels predominantly, with the high values having silver shekels.

13. Israel, A6, nos. 17-21 and 23—Currency reform prompted this similar issue featuring practically the same coins. On the second anniversary of independence, the same designs were used with revised inscriptions for nos. 38-43. In 1952 six more values in the same motifs were added, nos. 56-61. And in 1954 four high values with new designs of shekels and half shekels of the two Revolts, nos. 80-83, rounded out this series.

14. Persia, no. B15—The central motif is a reproduction of an early Seldjukide coin.

15. Nigeria, A17—This design features primitive money called “manillos” rather than coinage.

16. Bermuda, nos. 155, 160-61—These stamps reproduce the earliest coinage of the British colonies. It is called “hogge mony” because the obverse pictures a wild boar; it is inscribed “Sommer Islands” after the founder of the colony.

17. Bermuda, A11, 13—These designs are based on the reverse of the hogge mony coins, the ship of Sir George Somers.

18. Bermuda, nos. 151, 154—Two denominations of the regular issue of 1953 show hogge mony along with other motifs.

19. Argentina, A248—This stamp commemorating the 75th anniversary of the National Mint shows the obverse of its first coin of 1881.

20. German Federal Republic, A204—A large handsome stamp marking the 10th anniversary of currency reform in 1958 shows a modern 5 DM coin resembling a Frederick II gold augustale of 1228.

21. Portuguese India, A58—This is a long series of 20 definitives featuring all different coins from the reign of Manuel I (1495-1521) to the Republic in natural colors against pastel backgrounds. Delicately printed by lithography, they show both sides of each coin. Most are silver; there are a few gold and copper pieces, plus what seem to be bronze and nickel coins. The reproduction is faithful down to the irregular shapes of the earlier ones.

22. Bulgaria, A256, 258—These two designs featuring a contemporary coin were issued in 1945 as part of a larger set publicizing a "Liberty Loan."

Currency—"paper money"—is also closely related to the postage stamp in function and design. The bank note engravers who produced most of the U. S. 19th century stamps made good use of their stock dies for both currency and stamps. The deliberate adaptation of the currency schema in its entirety for stamp design is less common. Largest in format is France's type AP4 of 1936. This 50 franc ultramarine stamp printed on paper with a red network overprint gives a creditable impression of the bank note aesthetic. Less spectacular are Cuba's no. C60 picturing a one peso note, Hungary's no. 1188 of 1958 with hands holding a bundle of currency, and Bulgaria's type A264 of 1946 marking the golden anniversary of that country's National Savings Bank. Britain's high values from 1867 to 1910, types A41, 53, and 78, show a decided bank note influence in shape as well as schema.

The mapmaker's art may be useful or decorative or both. So-called ancient maps, that may be as youthful as 200 years of age, occasionally entice the stamp designer with their romantic associations so similar to those of a well traveled stamp. A baker's dozen examples of this category of art adaptation and reproduction begins with:

1. U. S., A431—An adaptation from a survey of the lower Severn River area made in 1718 by James Stoddert.

2. Newfoundland, A123—A partial reproduction of Capt. John Mason's chart published in 1626 as a frontispiece to Sir William Vaughan's *The Golden Fleece*.

3. Ecuador, AP17—Based on Cabot's planisphere of 1544 but derived from a map of South America by Diego Gutierrez, 1562.

4. Spain, A119—An adaptation of a 16th century map by Bartholome de Oliva that is known as a loxodromic map.

5. Sweden, A75—An adaptation of Johan Mansson's sea chart of the Baltic, 1644.

6. Finland, A83—A reproduction of a plan of old Helsinki by Lars Forsell, 1696.

7. Cyprus, A17—A reconstruction of how the island might have been mapped anciently.

8. Martinique D4, and

9. Tangier, A2—Are similar reconstructions.

10. Turkey, A215 and 1098—A map of Constantinople, 1453.

11. Cape Verde Islands, A11, no. 277—A Portuguese chart, 1471.

12. Cape Verde Islands, A11, no. 286—A Cantino planisphere, 1502. (The colors used on these two stamps are those of the originals.)

13. New Zealand, A82—A chart made by Captain Cook in 1769.

The postage stamp, so very like the poster in its art, does not pay sufficient tribute to this source of inspiration. Spain's A51 of 1929 is the finest poster reproduction and the finest postage stamp art in this category. The stamp is a virtual miniature of the poster of the Barcelona Exposition. A medieval herald stands with one leg thrust in front of the frame, so to speak, blocking off part of the inscription, but eloquently asking us to step inside and join him. Equally substantial but much more prosaic is Australia's A35 of 1940, honoring her armed forces. A motif consisting of a misty nurse-angel in white hovering over three military men was adapted from a cover of *The Australian Woman's Weekly*.

A superior example of the silversmith's art appears on one of the very few distinguished Soviet Russian designs, A212 of 1935. This large size photogravure production depicts a Sassanian silver bowl surmounting ancient Persian silver winged goats in a glorious profusion of swirling forms. Two mounted knights snipped from the Bayeux Tapestry prance across France A313. The equally useful art form of stained glass in reproductions combined with impinged medallions showing details of the techniques glows from Netherlands SP41. A reproduction of a wood carving of a murdered bishop and an original design in complementary style appear on Finland's nos. 327 and 328, respectively. Both honor the 800th anniversary of the introduction of Christianity among the Finns.

Contemporary appreciation of prehistoric art inspired Monaco no. 244 with the bison rock painting of the Altamira caves in Spain. Sweden's regular issue of 1954, type A108, adapts motifs taken from ancient rock carvings found in various provinces of the country. Pottery has often appeared in a nondescript form as an accessory of stamp design. Specific adaptations and reproductions for primary vignette motifs are slowly becoming popular. The 1939 Greek issue for the Pan-Balkan Games, A88-91, features four different motifs adapted from Athenian red figure cups of the 6th and 5th centuries B.C. The tiny European principality of Liechtenstein put the "Roessen Jug" dating from 3000 B.C. on no. 276, one of its 1953 issue commemorating the opening of the National Museum. The same year Argentian reproduced on A230 a funeral urn made by the Indians of Santiago del Estro and decorated in the three primary colors.

Because of the postage stamp's close relationship to all the graphic arts and processes, their products and predecessors are appropriate sources for reproduction and adaptation motifs. Manuscript illuminations are the basis for several aesthetically pleasing designs. In 1953 Iceland commemorated the introduction of the Latin alphabet, circa 1000 A.D., with four distinct designs by Stefan Jonsson as executed by De La Rue. The depiction on no. 276 is the *Reykjabok* that contains the manuscript of the sage of Burnt Njal, 1300 A.D. Number 277 shows a hand writing with a quill pen. On no. 278 is a page of the 15th century manuscript *Stjorn*, containing Bible translations, with the specific text relating to Noah and the Ark. Another page, this one reproduced on no. 280, comes from the *Skarosbok*, an illustrated law manuscript of 1363.

The "spectacular" in this group is the giant size Luxembourg semi-postal SP59 of 1947 with its imaginatively engraved portrait of St. Willibrord from a 12th century miniature. Belgium utilized fanciful and grotesque illuminated initials to spell out, stamp by stamp, the name of "Orval" Abbey on SP180-85. A 1953 Vatican issue, A58, depicts St. Bernard of Clairvoux working on a manuscript in the 12th century. A likeness of Queen Philippa of the Aviz Dynasty adapted from a manuscript now in the British Museum was used on Portugal no. 695.

The incunabula of New World printing was celebrated by Mexico in 1939 with A134-36 picturing people and places associated with it, and a companion air mail set,

nos. C97-99, that reproduces the first Mexican engraving, the title page of a 1563 compilation of laws, and the colophon of a bishop's manual of 1540, respectively. Portugal A69 bears a facsimile of a woodcut bordered title page of Luis de Camoens *Os Lusiadas* of 1572. A woodcut used as a bookplate appears on Spain A116. It is the cockroach and rose device which illustrated the first edition of Lope de Vega's *La Dorotea*, 1632. Arabic art in all its calligraphic flourishes has been reproduced on the 1916-17 issues of the kingdom of Hejaz. The legendary Lawrence of Arabia chose motifs from prized editions of the Koran for A2 and A6. The aristocrats of all graphics on stamps are Spain's air mails of 1930. The four designs, AP3-6, reproduce Goya etchings from *The Proverbs* and *The Caprices* series.

#### DESIGN PROBLEMS

When an artist or those who commission him decide to reproduce or adapt a work of art in the medium of the postage stamp, they are guided by several considerations aside from the subject or theme of the work. First, the work must have inherent dignity transferrable and appropriate to a postage stamp. It must not be bawdy. The most famous example of unsuitability is Goya's "La Maja Desnuda" which Spain put on a large, 30 x 43 mm. stamp in 1930, type A58. Despite incomparable engraving in the crosshatch method (which appears to put tights on the figure), the overall result is a snicker from those who see only licentiousness in any depiction of the human body unencumbered by clothing. Their attitude, not the subject, makes this a bawdy stamp.

Second, the work of art must be innocuous and uncontroversial unless it is used for propagandistic purposes. Picasso's "Guernica", for instance, would be an unthinkable subject for a British stamp. Salvador Dali's conception of the Crucifixion undoubtedly would not pass the muster of Vatican authorities because its emotion is offensive and profane to many people. During the German occupation of Belgium in World War II, artist Jean Van Noten was called upon to design a series reproducing famous Van Dyck paintings, SP196-200. Four of his suggestions were approved, but two others were rejected because they were adapted from the "Infant Jesus" and the "Holy Family." "Too Jewish", the Germans said, unwittingly admitting the propaganda efficacy of the postage stamp.

Third, the work must communicate; it cannot be a what-is-it. Therefore, "modern art" or at least abstract expressionism, action painting, dadaism, and all the rest are largely excluded from the art of the postage stamp. It's not a question of relative merit but of suitability. Communication is enhanced by previous exposure to a work of art and responses conditioned by memory. Obviously, the "average man" has had little exposure and possesses few conditioned responses to 20th century painting and sculpture. A bold experiment to condition that average man was the U. S. fine arts stamp of 1964, which showed a Stuart Davis abstraction.

Technical problems in developing the design are three-fold: the selection of the most suitable part or aspect of the work of art, the development of an unobtrusive, complementary composition, and the choice of the best printing process. Because the postage stamp is one of the very smallest art forms, almost every other art form must be reduced in overall size or split into fragments for reproduction. Beyond the purely arithmetic problem of determining a scale for reduction lies the aesthetic problem of selecting a well-proportioned, comprehensible, and easily-identifiable segment of the subject for reproduction and assimilation into the overall design.

For instance, the "Sistine Madonna" has been shown in somewhat truncated form on Saar no. 249 and German Democratic Republic no. 277. Almost the entire painting is reproduced in photogravure on the latter, while on the superior Saar design all side figures and drapery have been eliminated so that attention is focused on the Mother and Child. Better delineation was possible in the 35 x 48 mm. format, too. The German designer foolishly tried to compress his adaptation into a space 22 x 28 mm.

The regal Rigaud full-length painting of Louis XIV furnished the head for France no. B184. This oil, now in the Louvre, measures nine feet in height. The designer did well enough to reduce the head to fit a 21 x 36 mm. stamp. In 1959 Spain issued a set of ten Velazquez reproductions in photogravure with gold frames, nos. 893-902. Each design measured approximately 26 x 31 mm. In that space the artist attempted these feats of reduction, among others: most of "The Forge of Vulcan", height seven feet; all of "The Infante Baltasar Carlos On Horseback", height six feet; a complete 13½ inch-high detail of "Menippus"; a similar detail 26 inches high from "The Spinners"; and "Los Meninas", the ten-foot-high canvas complete down to the mirror images.

As this unsung designer worked, he must have had twinges of guilt at the mere thought of interpreting Velazquez in a mechanistic medium. Yet the impulse to gild the lily remains strong. Only strict discipline can subordinate the lettering, framework, and decorative elements to the overwhelming reproduction. In addition, type faces and motifs must match or be complementary to the style and period of the masterwork. A baroque form for a painter of baroque pictures was the aim of the designer of Austria A147 reproducing a self-portrait of Martin Johann Schmidt (1718-1801). Germany's Oberammergau issue of 1960, A218, shows admirable restraint in the presentation of the Passion Play symbols in an unobtrusive but appropriately baroque setting.

Proper respect for the creator of the work of art also necessitates careful selection of the printing process. Most contemporary stamps depicting art are printed by photo-mechanical processes, notably photogravure and photolithography, that simplify reduction problems and eliminate the need for translating a line into a series of dots and dashes as in hand engraving. Nevertheless, a master engraver can manipulate his burin so successfully that stamps such as Italy's no. 620, featuring the Leonardo da Vinci self-portrait, are stimulating and faithful reproductions of the original. Compare it with no. 601, the same design in photogravure, and the intaglio process will triumph.

The selection of colors is equally important. Few designers attempt to reproduce an oil or watercolor in its original chromas. To avoid the impression that the stamp's color scheme is a faithful imitation of the original, most prefer a monochrome. In the case of paintings and etchings in which chiaroscuro is a significant element, a darkish single color gives the best results. See the series of Rembrandt etchings on Netherlands type SP157, nos. B291-95. When more than one color is used, the chromatic multiplicity throws the reproduction into prominence and subdues the remainder of the design.

An album of art adaptations and reproductions is surely a "museum without walls." True, there is no lack of art reproductions, no end to books about art. What, then, is unique about art on stamps? A postage stamp considered worthy to reproduce or reflect a work of art possesses a distinction that far surpasses its postal function. It familiarizes for general inspection by the whole world that which was previously restricted to a few.

(To be continued)

## Another Bureau Reproduction

The Bureau of Engraving and Printing has added yet another item to its recent series of proof-like reproductions issued in compliment to various philatelic and numismatic gatherings. It is a reproduction of the 1933 fifty-cent Graf Zeppelin air mail and is printed in the original green color. The vignette was probably chosen because of its association with the stamp issued for the Chicago Century of Progress exposition, since it was initially put on sale at the COMPEX-70 show at that city. Stocks remaining after the show will be sold by mail for \$1 each from the Bureau's Office Services Branch, 14th & C Sts. S.W., Washington, D. C. 20226.

## U. S. Currency Printed on Confederate Watermarked Paper

By Dr. Glenn Jackson



Fronts of two notes of the second issue of Fractional Currency taken from a shield.

The fact that some of the paper used in printing the second issue of U. S. Fractional Currency was originally prepared for the Confederacy is fairly well known. However, actual examples of such currency and the elusive watermark have been illustrated only infrequently. Through the skill of photographer Adrien Bourtelle working on two examples in my collection which were originally in a Fractional Currency Shield, we are able to show them here.

The story behind this paper, as recounted by Dr. Frank Limpert and others, is one of wartime intrigue. The Confederacy was able to maintain a sea route from Wilmington, N. C. to Nassau in the Bahamas despite the Union blockade. Her long, speedy blockade runners carried cotton on the outbound trips under cover of darkness or dense fog, running without lights and a relatively smokeless fuel. On the return trips they carried war material, drugs, cloth, paper, etc.



Backs of the two notes showing the CSA watermark.

One of these runners, the *Bermuda*, which had gone on to England for supplies, was on the return leg of her trip when she was captured by a Union ship on April 27, 1862. She was taken to Philadelphia as a legal prize of war, where her contraband cargo was ordered sold. The Treasury Department first bought five cases of bank note paper at \$2 a ream. Later, it bought the remainder of 490 reams at a \$2.50 price, 35 reams of foolscap at \$6 each, and ten damaged reams at \$1.50 each.

Many of the fractional notes printed on this paper went into the shields; others were sold by the Treasury, as indicated by this excerpt from the *Washington Chronicle*:

**SPECIMEN CURRENCY:** The Treasury Department is now ready to supply applicants with sets of specimen fractional currency of all the descriptions ever issued, including two varieties of fifty-cent notes and one of the ten-cent notes, which are signed by the Register and Treasurer. The sets of full notes may be purchased for \$5.75, while a set of half notes, or those having the face and back separate, will be sold for \$4. The latter variety will be printed on Confederate bank-note paper, bearing the letters C.S.A. in watermark, which was manufactured in London for the treasury department of the Confederate States, so-called, and was found on board a blockade runner captured by one of the vessels composing the blockade squadron. A large quantity was obtained and sent to the Treasury Department, where it has been used for various purposes.

## Frederick Pauling

### Stamp and Bank Note Engraver

By James Russell Lowe



One of the lesser-publicized American security engravers was Frederick Pauling (1871-1939). Mr. Pauling's parents died when they were at an early age, and he was raised by his uncle, Charles Skinner, a portrait and vignette engraver for the American Bank Note Co. in New York. Mr. Skinner was responsible for his nephew's early interest in the arts.

Mr. Pauling attended the Academy of Design in New York City. He received his training as a portrait and vignette engraver under his uncle, Mr. Skinner, at the American Bank Note Co. and became one of the most outstanding skilled men in his profession.

The young man posed as the messenger on the first special delivery stamp, which was designed by Thomas F. Morris, Sr. and engraved by Mr. Skinner.

He left the American Bank Note Co. and went to work for the Northern Bank Note Co. in Chicago, the Franklin Bank Note Co. and the Wright Co. in Philadelphia. For a period of this time, he had his studio with C. A. Platt, the well-known etcher, doing free-lancing, etching-engraving, and printing. He then joined the staff of the Bureau of Engraving and Printing in Washington, where he was employed at the time of his death.

Among his works is the portrait of Hamilton on the \$10 bill. He did ornamental and vignette work on several currencies, bonds, and postage stamps. He engraved the portrait on the Harding Memorial 2c black, the National Park and Bicentennial series, and other U. S. postage stamps. He is especially noted for his large portraits of Presidents Washington, Harding, Coolidge, Hoover and Vice-Presidents Curtis and Dawes. He also did portraits of the Secretaries of the Treasury Morgenthau and Mellon.

## Canada Disregards Critical Report on Stamp Design

Formation of a permanent Design Advisory Committee made up of artists, designers and philatelists, and a substantial increase in commissions paid by the Post Office to designers of Canadian stamps were the principal recommendations of a special Canadian "Task Force" on stamp design. The report was tabled in Commons in April 1969 by Communications Minister Eric W. Kierans.

The Task Force, established in January 1969, was chaired by Gordon Cunningham, Director, Information and Public Relations for the Post Office Department. Its members were: Allan Fleming, Toronto; Yves Gauthier and Julien Hebert, Montreal; Alex Colville, Sackville, N. B.; and David Silcox of the Canada Council, Ottawa.

In its 30-page report the Task Force concluded that "no professional artist/designer can be expected to design stamps for the Canada Post Office for the present fee." It recommended an increase in these fees from the present \$400 to \$2,000.

It also concluded that under the present system "artist/designers have little or no communication with the security companies that reproduce their designs," that "final reproduction of a postage stamp design often leaves much to be desired" and that the "Canada Post Office has little contact with the professional artist/designer community in Canada." It recommended the immediate formation of a Design Advisory Committee to assist the Canada Post Office by selecting potential stamp designers, assigning contracts, assessing design submissions, recommending reproduction methods and by approving the final artwork and printing plate proofs. The Committee, with a rotating membership, would be made up of artists, designers and philatelists.

Other recommendations of the Task Force were: greater flexibility in the choice of size and shape of stamps; consideration of the possibility of a more rapid change in definitive issues, from three to five years; improvement in the appearance of air mail forms, stamp booklet covers, and postage due stamps; consideration of the use of stamps as visible ambassadors of Canada, including greater attention to the cultural, scientific and humanitarian achievements of Canadians.

In releasing the report Mr. Kierans stated that the Task Force had fulfilled its purpose, which was "to provide the Post Office with the candid and unrestricted opinions of professional Canadian artists and designers." He planned to take action on the principal recommendations of the report "shortly."

At the same time, Mr. Kierans took issue with some of the observations of the Task Force, in particular its observation that "most Canadian stamps are amateurish in design and, with the exception of a few intaglio designs, tasteless in execution." Mr. Kierans commented: "There is unquestionably room for improvement, and the principal recommendations of the Task Force, once enacted, will enable us to achieve it. However, many Canadian stamps have received wide acclaim and philatelic writers have lauded the high quality of the steel engraved process used in the production of the majority of Canadian stamps. The Task Force's comment, in my opinion, is too severe."

## Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

### Members Admitted

1179	Lapidus, Leo	1188	Lange, John, Jr.
1180	Eaton, Don, Jr.	1189	Howard, Margaret A.
1181	Christian, Lynda G.	1190	Veffer, Jack
1182	Weldon, Rev. James L.	1191	Grunin, Louis
1183	Stone, Bruce	1192	Affleck, C. J.
1184	Silver, Philip	1193	Romanelli, Joseph
1185	Berg, Dr. Paul K.	1194	Baron, John F.
1186	Orzano, John	1195	Finkel, Richard A.
1187	McDonald, W. H.		

### Applications Received

1196	Fagan, John, Jr., 761 Fairview St., El Cajon, Calif. 92021 (Argentine Essays and Proofs) by Kenneth Minuse
1197	Crain, Warren H., 7207 Westboro, San Antonio, Texas 78229 (U. S. and Hawaii) by Kenneth Minuse
1198	Kajiwara, Jim, P. O. Box 1301, Oxnard, Calif. 93030 (U. S. 1869 Pictorials) by Kenneth Minuse
1199	Gilden, Sidney, 137 Clinton Street, Waterbury, Conn. 06710 (No Specialty) by Dr. Glenn E. Jackson
1200	Underwood, Ervin, 6851 Roswell Road, N.E., Apt. I-17, Atlanta, Ga. 30328 (19th Century U. S. Color Varieties, Paper and Printing) by Kenneth Minuse

### Change of Address

844	Karp, Louis, to P. O. Box 18088, Louisville, Ky. 40218
913	Rodiguez-Gil, Fernan, to Apartado 80350, Caracas, Venezuela
822	Smedley, Glenn B., to 303 Homestead Rd., La Grange Park, Ill. 60525
1185	Berg, Dr. Paul K., to 8030 Innsbruck Drive, Atlanta, Ga. 30338

### Resignations

1129	Gillis, John R., Jr.
469	Lynn, Major William H.

### Deceased

930	Rice, Foster W.
C20	White, Marcus W.

### Enumeration of Membership

Members reported in JOURNAL No. 106	288
Gains	17
Losses	4
Net membership in this JOURNAL No. 107	301
Applications received	5
Non-member subscriptions	28

The awards at the 1968 Salon Philatélique d'Automne in November were: Grand Prix de "Art Philatélique Francaise" to Robert Cami for his design and engraving of the Deuxième Centenaire du Fattachement de la Corse à la France stamp; Grand Prix des Territoires d'Outre-Mer to Claude Haley for his 30Fr Terre Adelie stamp; Grand Prix des Treize Nations Africaines et Malgaches d'Expression Francaise to Georges Betemps for his 500Fr Village Lacustre stamp for Côte d'Ivoire; to Claude Durrens the Prix "Jean Goulon" for the whole of his works.

## Report of Society Monthly Meetings

BY ERNEST C. WILKENS

Meeting of March 11, 1970. Present were Mrs. Ehrenberg, Dr. Jackson, Messrs. Bagby, Finkelburg, Gros, Holton, LaVardera, Minuse, Tannenbaum, and Wilkens.

*Falk Finkelburg* showed pages from his collection of the Continental Bank Note Company's essays for the 1877 postal contract. Included were copies of the scarce "America wearing eagle headdress" design with both the error "U. S. PoRtage" and the later correction to "U. S. PoStage." Several colors of the Washington profile type were displayed.

*Dr. Glenn Jackson* had pages of match and medicine proofs. Of unusual interest were examples from his collection of 19th Century trolley and ferry tickets and engravings of the vehicles. New York City was well represented with the Hudson & Manhattan Ferry and the 23rd Street Trolley Line among others.

*Robert Holton* displayed bank notes with die proofs of the vignettes. One note attracted some attention: an 1867 issue of the City of Baton Rouge ("red stick" in French). The note's vignette showed a priest and four Indians standing by the bank of a river (all printed in black) and looking at a stick with scalps attached (printed in red) implanted at the water's edge. Although two-color printing was a standard anti-photographic-forgery protective device, this note was the only example known to those present of both colors being used in the vignette.

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Meeting of April 8, 1970. Present were Mrs. Ehrenberg, Messrs. Bagby, Bourtelle, Daniel, Finkelburg, Gros, Jackson, Minuse, Tannenbaum, and Wilkins. Our guest was Mr. Forrest Daniel.

*Daniel Bagby* showed a rare vignette book of the bank note engraving firm of Underwood, Bald, Spencer and Hufty, produced about 1841 in Philadelphia. The book contained 34 vignettes—some die-sunk India on card, some on card. Included as loose examples were six bank notes showing use of the vignettes as part of their design.

*Falk Finkelburg* displayed die proofs of the 2-cent value of 1883 in brown and of 1887 in green done by the American Bank Note Co. Also shown were ten different shades of the brown plate proofs and nine of the red trial color, which led Mr. Finkelburg into a discussion of color names and their determination.

*Forrest Daniel* successfully combined numismatics with philately. He showed two issues of Latvia printed on the backs of unfinished bank notes. The first, the Independence Commemorative issue of November, 1919, used notes of the first Riga Soviet. The second, the Latgale issue of 1920, was printed on the backs of notes or scrip of Col. Bermondt-Avalov's private army. The stamps were displayed by Mr. Daniel as singles, in blocks, and on cover; the notes included finished examples as well as other denominations issued by the Bolsheviks and the Freikorp in those unsettled times.

*Julian Gros* displayed a collection of fractional currency put out by our Government from 1862 to 1876 to supplement or replace the hoarded fractional silver coinage. Designs from all five issues were shown, as well as uniface wide-margin proofs of the first issue and the 15-cent essay for the third issue with vignettes of Generals Sherman and Grant.

*Dr. Glenn Jackson* continued the subject of fractional currency with a very large showing of private issues which preceded the Government's issue. Beginning with some 1815 notes of the Hartford (Conn.) Bank, progressing through notes and scrip of railroads, schools, cities, and tradesmen, the collection concluded with 1863 "store cards" which were redeemable in postage. Altogether, a remarkable demonstration by the last two speakers of this country's struggles to develop a sound currency.

## The Winner's Circle

(Members are invited to supply the Editor with information about exhibit awards they receive for collections which contain any material within the scope of EPS activities, either in whole or in part. Greater participation in competition will do much to enhance the collecting and value of essays, proofs and related items.)

*Harold Van Buskirk* of Houston, Texas received the Grand Award at the Houston Philatelic Society annual show, May 16-17, 1970, for what the *Houston Post* described as an "absolutely outstanding" exhibit of the U. S. Bureau Issues 1894-1908, complete, with such material as the Trans-Mississippi bicolor essays.

# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs, the essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEERS' CATALOGS.

## United States

### By Falk Finkelburg

#### Robert A. Siegel, New York, N. Y. Sale of Sept. 25, 1969

30c black, plate proof on wove .....	(90.00)	38TC5	\$ 70.00
15c black, large die proof, die sunk on card with "National Bank Note Co., N.Y." imprint .....	(225.00)	77P1	200.00
15c red-brown, trial color large die proof die sunk on card (175.00) .....		77TC1	240.00
15c black, "Specimen" overprint in black .....	(60.00)	77S	80.00
3c rose, grill all over, margin block of 12 with top imprint, essay grill with points down, the so-called "Biscuit Grill" .....		Braz. 79E-Cg	220.00
15c vermilion-brown, Atlanta card proof .....	(19.00)	108TC4	26.00
5c red-brown, 1869 plate proof, imperf. on stamp paper, horiz. pair .....		Braz. 115aE-Fc	34.00
10c green, 1869 Lincoln large die essay on India .....	Braz. 116E-Da		135.00
10c red-violet, 1869 Lincoln large die essay on India .....	Braz. 116E-Da		180.00
10c orange, 1869 Lincoln large die essay on India .....	Braz. 116E-Da		180.00
10c gray-black, 1869 Lincoln large die essay on India .....	Braz. 116E-Da		180.00
10c brown-red, 1869 Lincoln large die essay on India .....	Braz. 116E-Da		190.00
10c plate essay imperf. on gummed stamp paper (3), a pair in dark blue and a single in ultramarine .....	Braz. 116E-Dj		70.00
10c Lincoln essay blue on canary envelope .....	Thorp 55		200.00
90c Lincoln die proof of vignette only on India .....			72.50
90c black & green, Atlanta proof .....	(100.00)	132TC	90.00
6c carmine, large die proof, die sunk on card .....	(100.00)	148P1	80.00
6c red-brown, vermilion "Sample" overprint, a pair of first and a single .....	(24.00)	208S	28.00
1c-90c 1890 plate proofs on card .....	(52.50)	219-29P4	50.00
\$1 Bi-color Lincoln "U.S.I.R." essays, four different color combinations .....			150.00

#### Robert A. Siegel, New York, N. Y. Sale of Oct. 22, 1969

5c red-brown & 10c black, Reproduction plate proofs on card .....	(50.00)	3-4P4	50.00
1c-90c 1857 reprints, plate proofs on card (67.75) .....	P40-47, 1L0, 2P4		50.00
1c-90c 1861 plate proofs on card .....	(81.00)	63-77P4	75.00
1c-90c 1861 "Specimen" overprint TYB .....	(79.00)	63-68S, 71-78S	70.00
1c-90c 1861 control number overprints .....	(131.50)	63-78S	160.00
2c, 12c, 15c 1861 control number overprints .....	(39.00)	69, 73, 77S	34.00
1c-90c 1869 pictorials, plate proofs on card .....	(93.75)	112-122P4	90.00
1c-90c 1890, plate proofs on card .....	(50.25)	219-229P4	40.00
1c-\$5 Columbian plate proofs on card .....	(202.25)	230-245P4	210.00

## Vahan Mozian Inc., New York, N. Y. Sale of Nov. 13, 1969

3c black, Bald, Cousland & Co. 1851 essay on wove paper, block of four .....	Braz. 33E-J	65.00
5c three different colors, 1863 essays on wove paper ...	Braz. 75E	19.00
10c red, 1863 essay on soft cream paper, block of four	Braz. 75aE-C	38.00
10c blue, 1863 essay on white paper .....	Braz. 76aE-Eb	12.00

## Essays

1869 2c yellow & 2c brown-rose .....	Braz. 113E-De	24.00
5c buff, imperf. pair .....	Braz. 115aE-Fc	40.00
5c red-brown, part. orig. gum, block of four .....	Braz. 115aE-Fc	47.50
24c black, on tinted paper .....	Braz. 120E-Ed	36.00
24c black, on tinted paper, strip of four .....	Braz. 120E-Ed	130.00
30c black, on orange, horiz. pair .....	Braz. 121E-Ck	72.50
30c black on salmon-red, horiz. strip of five .....	Braz. 121E-Ck	170.00
30c black, on brown-violet paper, strip of three .....	Braz. 121E-Ck	95.00
30c black, on pink paper, horiz. pair .....	Braz. 121E-Ck	50.00
30c red bands top and bottom, horiz. pair .....	Braz. 121E-Co	50.00
30c red bands top and bottom, block of four .....	Braz. 121E-Co	110.00

## Large Die Proofs

1873 2c brown .....	157P1	(100.00)	90.00
3c green .....	158P1	(100.00)	90.00
6c pink .....	159P1	(125.00)	120.00
1881 6c rose, hybrid .....	208P1	( 40.00)	42.00
10c brown, hybrid .....	209P1	( 40.00)	40.00

## J. N. Sissons Ltd., Toronto, Canada. Sale of Oct. 22-23, 1969

## By Kenneth Minuse

## Canada

1851 3p brown-red, plate proof on India .....	1P3	\$ 40.00
3p orange, trial color plate proof on India .....	1TC3	32.50
12p black, plate proof on India, on card with vert. "Specimen" in red .....	3P3S	170.00
12p as last, but a corner sheet margin block of four .....	3P3S	675.00
1855-57 7 1/2p bluish-green, plate proof on India, horiz. pair .....	9P3	42.50
7 1/2p as last, but a block of four .....	9P3	70.00
7 1/2p black, trial color plate proof with vert. "Specimen" in red, a pair .....	9TC3S	52.50
7 1/2p as last, but an imperf. block of six .....	9aTC5	135.00
1859-64 17c bright blue, plate proof on India .....	19P3	32.50
2c rose, plate proof on India, a horiz. pair .....	20P3	42.50
1865-75 2c green, plate proof on India on card .....	24P4	32.50
6c brown, plate proof on India on card .....	27P4	30.00
12 1/2c blue, plate proof on India on card .....	28P4	25.00
1870-93 8c blue-gray, imperf. pair .....	44d.	80.00
1903-8 1c red, Perkins, Bacon, essay .....	87E-A	52.50

## Newfoundland

1938 10c blue, large die proof on India with Die No. 1243 in reverse, revenue .....	R27P1	135.00
\$100 black, large die proof on India with \$100 in reverse at top of die, revenue .....	R35P1	220.00
2c black, Inland revenue proof (Dog's Head) .....		115.00
2c red, Inland revenue proof (Geo. V) .....		35.00

## New Brunswick

1860 5c blue, Connell, die essay on India .....	5E-A	87.50
1c blue, Locomotive, die essay on India on card .....	6E-A	80.00
12 1/2c red, trial color small die proof (Goodall) with Die No. 129 .....	10TC2g	52.50
17c gray-blue trial color small die proof with Die No. 78 and imprint .....	11TC2g	72.50

## Nova Scotia

1851-53	6p black, trial color card proof, block of nine with large "SPECIMEN" across the block . . . . .	4P4S	180.00
1860-63	1c black, large die proof . . . . .	8P1	50.00
	5c black, trial color large die proof . . . . .	10TC1	52.50
	5c blue, plate proof on India, block of 16 . . . . .	10P3	52.50
	8 1/2c green, large die proof . . . . .	11P1	42.50
	8 1/2c black, trial color die proof (Goodall) . . . . .	11TC2g	52.50
	12 1/2c black, large die proof on India . . . . .	13P1	50.00
	12 1/2c brown, trial color die proof (Goodall) . . . . .	13TC2g	52.50

## Newfoundland

1937	1c black, progressive die proof, central design only . . . . .	133P-X	52.50
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**H. R. Harmer Ltd., London, England. Sale of Sept. 15-17, 1969**

## Newfoundland

1911	10c purple-black, plate proof, imperf. horiz. pair . . . . .	101aP	\$ 72.00
1923-23	2c carmine, plate proof, imperf. horiz. pair . . . . .	132aP	40.80
1932	5c maroon, plate proof, imperf. horiz. pair . . . . .	190aP	26.40
1932	30c ultramarine, plate proof, imperf. horiz. pair . . . . .	198aP	38.40
1933	24c maroon, plate proof, imperf. horiz. pair . . . . .	224aP	31.20

## United States

## By Falk Finkelburg

**Robert A. Siegel Auctions, New York, N. Y. Sale of Jan. 7, 1970**

## Postmasters' Provisionals

1847	5c New York, black plate proof on India . . . . . (85.00)	9X1P	\$125.00
	5c red-brown & 10c black, large die proofs on India (300.00)	1, 2P1	525.00
	10c black, large die proof on yellowish wove paper with cross hatching . . . . . (150.00)	2Pe1	150.00
	5c red-brown, reproduction, plate proof on India . . . . . (37.50)	3P3	35.00
	5c red-brown, + 10c black, reproductions, plate proofs on India . . . . . (77.50)	3, 4P3	75.00
	5c + 10c as last lot, but on card . . . . . (60.00)	3, 4P4	55.00
1851	3c die essays on proof paper, printed through mats, three different colors . . . . . (Brazer)	33E-Ob	32.50
	3c violet vignette only, master die on proof paper (Brazer)	33E-Oc	30.00
1851-57	30c orange, large die proof on India . . . . . (350.00)	38P1	340.00
1861	"August Issue"		
	5c brown, plate proof on India . . . . . (32.50)	57P3	36.00
	24c violet large die proof on India, type II impression from "Premiere Gravure" design, die sunk on small card . . . . . (Brazer)	60E-Bc	270.00
	90c black on card, split thin . . . . . (Brazer)	62E-Bf	72.50
1861	1c-90c plate proofs on card . . . . . (68.00)	63, 73, 76, 77P4	60.00
	1c blue on special waxed surface experimental paper, imprint plate No. 27, block of 12 . . . . .	63P var.	180.00
	3c rose on bluish experimental paper U.R., sheet corner block, gummed . . . . .	65P var.	52.50
	2c black large die proof on India, die sunk on card (750.00)	73P1	850.00
	15c black plate proof on card, block . . . . . (35.00)	77P4	34.00
1867	3c Liberty essays, nine different essays (Brazer 85E-C) including eight stamps printed in "Rainbow Colors" on card, eight stamps printed in four colors on white card, two blocks both perf. & imperf. and five stamps with perforated ovals . . . . .		160.00
1869	3c plate essays perforated gummed grilled stamp paper, six different colors . . . . . (Brazer)	114E-Ch	52.50
	5c orange die essay on cream wove paper . . . . . (Brazer)	115aE-Eh	230.00
	5c blue die essay on cloudy bond paper . . . . . (Brazer)	115aE-Ej	300.00
	5c same as last lot, except in brown . . . . . (Brazer)	115aE-Ej	190.00

5c plate essays on imperf. gummed stamp paper 5 blocks, different colors .....	(Brazer) 115aE-Fc	230.00
10c Lincoln, brown-red die essay on India .....	(Brazer) 116E-Da	
10c Lincoln, green die essay on India .....	(Brazer) 116E-Da	
10c Lincoln, deep blue die essay on India .....	(Brazer) 116E-Da	
10c gray-black die essay on India .....	(Brazer) 116E-Da	
10c Lincoln, orange die essay on India .....	(Brazer) 116E-Da	
	Sold as one lot	1000.00
15c orange-brown die essay on orange safety paper (Brazer) 129E-f	9	
15c blue-green die essay on scarlet safety paper (Brazer) 129E-f	10	
15c dark blue die essay on light scarlet safety paper (Brazer) 129E-f	11	
15c blue-green die essay on deep scarlet safety paper (Brazer) 129E-f	12	
	Sold as one lot	2100.00
30c Burgoyne, orange, die essay on India .....	(Brazer) 121E-Ca	180.00
30c Burgoyne, dull dark violet, die essay on India (Brazer)	121E-Ca	180.00
30c Burgoyne, rose-red, die essay on India .....	(Brazer) 121E-Ca	180.00
90c plate orange-red & black, Washington, plate essay on imperf. stamp paper, margin block .....	(Brazer) 122E-Cc	190.00
same as last lot, but in red-brown & black .....	(Brazer) 122E-Cc	180.00
same as last lot, but in dull violet & black .....	(Brazer) 122E-Cc	180.00
1c-90c plate proofs on card .....	(110.75) 112-122P4	100.00
15c blue, trial color plate proof on India .....	118TC3	300.00
24c dull violet, trial color plate proof on India .....	120TC3	300.00
24c green, trial color plate proof on India .....	120TC3	300.00
30c blue & carmine, plate proof on India on card block (73.00)	121P3	70.00
1870-77 10c orange, die essay on India .....	(Brazer) 150E-Bb	100.00
1c-90c National Bank Note plate proofs on India (55.75)	145-155P3	50.00
another lot, same as last .....	(55.75) 145-155P3	55.00
24c brownish-violet, plate proof on India, block of 18 (6x3)	(301.50+) 164P3	280.00
30c gray-black, plate proof on India on card, block of 14 with imprint plate No. 405 .....	165P3	425.00
1881-88 15c blue, "SAMPLE A" overprint, block .....	(32.00+) 189SL	42.50
15c blue, "SAMPLE A" overprint, strip of 10 with imprint half arrow & plate No. 31 .....	(80.00+) 189SL	130.00
1898 Trans-Miss. Issue		
1c-\$2 bi-color large die essays on India die sunk on card	286-293E	460.00
1c-\$2 large die proofs die sunk on card .....	(1155.00) 286-393P1	950.00
1901 Pan-American Issue		
1c-10c large die proofs on India die sunk on card	(450.00) 294-299P1	375.00
1c-10c small die proofs mounted on gray cards from the Roosevelt Book .....	(240.00) 294-299P2	300.00
1923 Harding		
2c black, large die proof on India. Mounted in special leather presentation folder, directly below the proof impression a 2c Harding perf. 12 has been affixed, inscription on mat framing proof reads "To Mrs. Harry S. New, the First die proof & stamp of the Harding Memorial Issue (signed) Harry S. New, Postmaster General, Sept. 1, 1923." .....	(250.00+) 611P1	340.00
Revenues		
2c brown, Proprietary, large die proof on India die sunk on card	(100.00) RB12P	90.00
3c orange, same description as last lot .....	(100.00) RB13P	90.00
5c black, same description as last lot .....	(100.00) RB16P	90.00

Robert A. Siegel Auctions, New York, N. Y. Sale of February 10, 1970

### United States

3c red, August small die proof, mounted on small gray card from the Roosevelt Book .....	(45.00) 56P2	45.00
5c brown, same description as last .....	(45.00) 57P2	45.00
12c black, same description as last .....	(35.00) 59P2	52.50
2c black, same description as last .....	(100.00) 73P2	115.00
15c black, same description as last .....	(40.00) 77P2	52.50

1869	1c-90c plate proofs on card .....	(110.75)	112-122P4	90.00
	10c Lincoln, dark ultramarine, plate essay on imperf. gummed stamp paper .....	(Brazer)	116E-Dj	18.00
	10c brown, large die proof on India, die sunk on card (200.00)	150P1	170.00	
1872-88	6c pink, large die proof on India, die sunk on card	(150.00)	159P1	125.00
	15c yellow-orange, small die proof .....	(18.50)	163P2	14.00
	2c vermilion and 5c blue, small die proofs mounted on single gray card, from the Roosevelt Book .....	(60.00)	178, 179P2	50.00
	5c yellow-brown, large die proof on India mounted on card with Imprint "Garfield Stamp, C-28 American Bank Note Co., N. Y."	(215.00)	205P1	180.00
1890	1c-90c small die proofs .....	(187.00)	219-229P2	170.00
	1c-90c plate proofs on card .....	(60.00)	219-229P4	55.00
1894	2c-\$5 plate proofs on card .....	(83.00)	250, 256, 262, 263P4	80.00
	3c purple, large die proof, Type II, on India die sunk on card	(25.00)	253P1	21.00
1898	1c-15c small die proofs mounted on gray card, from the Roosevelt Book .....	(80.00)	279-284P2	80.00
	5c-15c small die proofs .....	(60.00)	281-284P2	60.00
	1c Franklin, Eagle Carrier, small die proof mounted on gray card, from the Roosevelt Book .....	(25.00)	LO1P, LO2P	22.00
	1c Navy, "Specimen" error, couple of blunt perfs. (125.00)	O35-Sa	150.00	
	1c dull brown, Post Office essay on proof paper .. (Brazer)	O47E-b	35.00	
	2c same as last, but 2c value .. (Brazer)	O48E-b	67.50	
	2c dull scarlet, Post Office die essay on proof paper (Brazer)	O48E-b	65.00	
	\$2-\$20 green & black, State, plate proofs on India, top imprint plate No. strips on five .....	(295.00)	O68-O71P3	250.00
	1c-7c Officials "Specimen" overprints 15 stamps including some duplicates .....	(32.50)		37.50

## The Good Old Days

EPS member Herman Herst, Jr. seems to be reading a lot of old stamp magazines, for he keeps helping out the Editor with odd items from philately's earlier days.

From the *Philatelic Journal of America* for March 1, 1910, he has sent an advertisement of one Harold Kjellstedt, whose address was in care of the International Correspondence School in Scranton, Pa. Mr. Kjellstedt was offering a collection of proofs which, if offered today at this price, would cause every reader of this magazine to reach for his checkbook. The ad reads:

"Complete collection of 322 U. S. postage plate proofs on cardboard, normal colors. Every item in perfect condition, 14 blocks of four, sets of shades, 2 singles and 1 block of four of the rare 1c of 1887. Unique proof sheet from the grille roller. Will sell at cost, \$110.00."

The card proof of No. 212P lists today at \$80 in a single, with a block unreported. Mr. Herst suggests that there must have been readers of the magazine who saw the ad 60 years ago, looked at the price, and turned the page. It's a lot easier to have hindsight than foresight!

Portugal's Vasco da Gama commemorative of 1969, an elaborate multi-color offset production by the Casa da Moeda, was designed by the painter Jaime Martins Barata, formerly artistic advisor to the PTT. The portrait of the navigator depicts him as a man 27 years old against a background of the oriental splendors which were associated with his career. His coat of arms, an ornate map of his voyages, and three ships of his fleet complete the set.

## Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1970 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, October 14, 1970, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary.*

## St. Wenceslas Makes Wine on Czech Stamp

On May 9, 1969, Czechoslovakia issued two more stamps in its Prague Castle series. This time one of them shows a mural in the St. Wenceslas Chapel of St. Vitus Cathedral by the Master of Litomerice depicting the saint trampling grapes for wine. The companion stamp shows the Coronation Banner of the Estates dating from 1723 and picturing Wenceslas. Both were printed by the Communications Publishing House, Prague, in five colors by die stamping from flat plates. They were designed and engraved by Jindra Schmidt.



## BETTER SUPPLIER - BETTER COLLECTION

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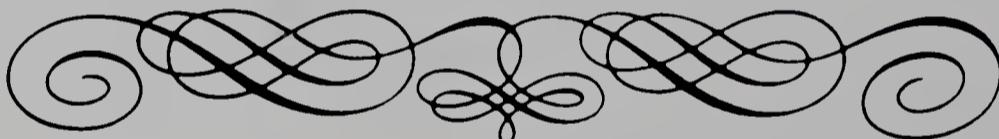
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